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…, the author provides a history of the art of pottery which, despite its brevity, describes every known type of ware about which information is usually sought.

The sixty-four pages of plates show representative specimens drawn, for the most part, from English Museums where the reader can see and compare the originals, and there are extensive bibliographies to each chapter.

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POTTERY THROUGH THE AGES

GEORGE SAVAGE

George Savage

POTTERY

THROUGH THE AGES

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FOR

JOHN MANWARING BAINES

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Sir John Wedgwood: 61a.

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Time's wheel runs back or stops: potter and clay endure.

BROWNING

Preface

MOST books on ceramics, hitherto, have been extremely expensive and bought only by libraries, museums, students, collectors, and dealers. The price of the present work makes it possible to address it to the general reader to whom the subject may be new, as well as to the specialist who wants a bird's-eye view of fields outside his own.

No doubt the reader who has not ventured hitherto into this and related fields would like to see the objects described. Large and important general collections are held by the London museums, and those of most of the capital cities of the world. Smaller general collections, and some specialized ones, are in provincial museums. For those who wish to make still closer acquaintance, dealers range from the small general antique shops, which sometimes manage to acquire a good example, to the glittering showrooms of London, Paris, and New York. Prices range from a few pounds to a few thousands.

The subject is vast, and a book of this size could not be more than an introduction to it. I have appended a Bibliography, therefore, which will supply its deficiencies for those who wish to pursue the subject in more detail.

The ceramic art, generally, is one of extreme importance. Apart from the intrinsic value of its finer products as works of art, many surviving specimens are also social documents of considerable importance which are virtually indestructible by any of the agencies which corrode metals and destroy less durable materials. The later wares of Europe probably do more to help us reconstruct the elements of daily life, and succeeding fashions and styles in decoration, than anything else. It is essential to remember that the manufacture of pottery as an industrial product is something which has grown up during the last two centuries, and it is only within this space of time that it has become freely available at a low price. The painstaking care and skill lavished on many of these things then becomes understandable. Work of the kind can still be done today, but artists are becoming less in number because few people are willing to pay the price for fine work, the cost often being very little below that of a comparable antique example.

I am indebted to many of my friends who have assisted me in the preparation of this book; in particular to J. Manwaring Baines of the Hastings Museum who has helped me in ways too numerous to mention. Mrs Diana Imber has also given me invaluable assistance at all stages of its production. I am grateful to Sir John Wedgwood, and to Tom Lyth, Curator of the Wedgwood Museum at Barlaston, for giving me facilities to elucidate some points of detail. Jack Dove of the Hove Museum and Art Gallery has also helped me with photographs drawn from the excellent collection of English pottery and porcelain.

I am indebted to the London museums for photographs of a number of things in their incomparable collections which are acknowledged in detail on page 8. I hope that this volume will provide the reader with information which will increase enjoyment during visits to these founts of knowledge and comparison. I am also indebted to the William Rockhill Nelson Gallery of Art in Kansas City (Burnap Collection) for several important photographs.

Guestling, Sussex G.S.

Introduction

IN a previous work in this series* I have dealt with the history of porcelain. This is a comparatively small section of a vast subject, and the present book discusses the much larger group of wares which can be classified under the general headings of earthenware and stoneware. Pottery is an omnibus word which is used to describe everything which is not porcelain. At times it is even used to describe any kind of ceramic ware, but its application is generally more limited.

There are, of course, a number of subdivisions of these two main classes. Earthenware is usually grouped according to the manner of its glazing and decoration into such things as slipware, *maiolica*, *delft*, *faïence*, *faïence-fine*, and creamware. Stoneware does not lend itself so easily to sub-classification, but it can be unglazed, salt-glazed, lead-glazed, and so on, and the basaltes and jaspers of Wedgwood are a kind of stoneware. 'Ironstone china', popular during the nineteenth century, is also a stoneware, and despite its name is quite opaque. At the present time, stonewares are generally used for articles of utility – liquid containers, drain-pipes, laboratory wares, and so forth, but the material has been used in the past for things which were much more decorative and important.

Common earthenware is a ceramic substance which has been manufactured for thousands of years in all parts of the world. Stoneware is a later discovery. It falls midway between earthenware and porcelain, the line of demarcation on either side being somewhat vague. Stoneware is fired to the point of vitrification, and is extremely hard. Some earthenwares will almost equal it in hardness. Among Chinese wares the dividing line between porcelain and stoneware is extremely thin. The classification adopted is often at the whim of a particular authority,

* *Porcelain Through the Ages* (Pelican Books).

and depends on whether the Chinese definition of porcelain as a substance which emits a ringing tone when struck, or the European criterion of translucency, is accepted.

The making of porcelain, apart from the products of China which date back to about the eighth century of our era, was hardly begun before the eighteenth century. The making of pottery is not only universal, but has been practised from Neolithic times. The earliest examples are usually funerary vessels of one kind or another, some being urns to contain either the ashes of the departed, or food for his spirit. These early examples are often of great interest, and sometimes throw light on the migrations and social contacts of their makers. A typical example of this is the noticeable relationship between Chinese wares of the Neolithic period recovered in Kansu province and others excavated in Southern Russia and at Susa in Mesopotamia.

The burial-places of Northern Europe have yielded many urns, some of coarse clay, often mixed with sand and fine gravel, and others, particularly those of the Bronze Age and the early Iron Age, of a finer body covered with slip to give a smooth surface. Slip, to which many references will be made hereafter, is a clay diluted to the consistency of cream and used for a variety of decorative purposes.

The early vessels were not made on the potter's wheel, but by coiling and similar methods later described. This is obvious in the earlier things, the departure from wheel-thrown symmetry being noticeable. Later specimens, however, may have the appearance of being wheel-thrown, although this was not the case. The urns of Kansu may, in fact, have been formed on the 'slow' or hand-turned wheel, although I am inclined to doubt it.

Excavations in Egypt, Mesopotamia, and other early centres of culture have brought to light many important examples of Neolithic pottery, some of which are described later. But since this volume is devoted to classes of pottery likely to interest the collector, the description of types hardly to be seen outside museums is cursory. It would obviously be impossible to discuss in detail the immense variety of pottery which has been manufactured in all parts of the world from prehistoric times onwards, and this book deals primarily with those which fall into well-marked and recognized categories which can be purchased from art and antique dealers.

Historically it would be an impossible task to provide information relating to factories and kiln-sites, and the artists who worked at them, on the same scale as may be found in my volume on porcelain, except in a few isolated instances. Documentary evidence is not nearly so plentiful because, for the most part, pottery was not manufactured under the protection of royalty and high State dignitaries, neither was it so highly valued at the time. This does not detract from the importance of these wares, which are infinitely more varied than those in porcelain. For example, the term includes Greek, Persian, and later Italian wares, as well as the pottery of China. The story of man's ceramic achievements would be woefully incomplete without the inclusion of these important phases.

*

Pottery is made primarily of clay, which is one of the commonest formations in the earth's crust. The technical side of manufacture, and the properties of this material, have been adequately discussed in another volume in this series,* and there is no need to examine it in detail in the present work, but most clay is suitable for the manufacture of some kind of pottery, although wares of fine quality demand special clays which have been carefully prepared and mixed with other suitable substances.

Clay in its natural state, when it has been freed from attendant impurities, is plastic – that is to say, it will retain any reasonable shape imposed upon it. It remains plastic while it is mixed with water, but if the water be allowed to evaporate, plasticity disappears. The shape is retained, although a certain amount of shrinkage and distortion occurs. This disappearance of plasticity is merely temporary, and it can be restored by the addition of the lost water. The earliest vessels of sun-dried clay, therefore, could only be used for the storage of dry materials, such as cereals, and then only in a climate where rainfall and humidity were small. These conditions existed in Egypt, and in the valleys of the Euphrates and the Tigris, and sun-dried clay was in use in both these places.

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* Ernst Rosenthal. *Pottery and Ceramics.*

When clay is exposed to temperatures of the order of 450° Centigrade and upwards, definite physical changes take place which preclude a return to the original plastic state, no matter how much water may be added. The shape is retained permanently, and ceramic substances generally, after they have been exposed to the correct degree of heat, are among the most durable known. Metals which have been buried corrode. Some pottery glazes are affected by the same conditions, but, for the most part, pottery can be excavated after a lapse of thousands of years since burial without any serious changes having taken place, and this is one of the factors which makes pottery so valuable to the archaeologist in the reconstruction of past civilizations.

Clay fired at a low temperature yields soft earthenware, and the degree of heat necessary to produce this result can be obtained by quite primitive kilns, or even by open hearths. With the construction of kilns able to attain higher temperatures, however, the manufacture of the harder substances such as stoneware and porcelain became possible.

The lower-fired substances remain porous in the sense that water will percolate through the walls very slowly, and most vessels used for the storage of water subsequently received the addition of a thin layer of glass-like substances termed glazes, But not all water vessels were glazed, since the slow percolation of the liquid through the porous body, and its subsequent evaporation from the outside of the vessel, had the effect of cooling the contents. This was particularly valuable in hot climates, and the principle is in use today with such things as milk and butter coolers.

The transition from the porous body to the vitrified, or non-porous body, was largely a matter of heat, and therefore of kiln design. Stonewares are vitrified, that is they are heated to the point where the body fuses in the same way as the ingredients of glass fuse together. They are made from clay and a fusible stone such as feldspar. Clay fuses only under intense heat, and its purpose is to hold the vessel in shape whilst the feldspar vitrifies. If the vitrification point of both substances were the same, the result of firing would be a shapeless lump on the floor of the kiln. This does sometimes happen in the hottest parts where the temperature rises above the vitrifying point of the clay, and the result is termed a 'waster'. The more even the temperature of the kiln, and the more tractable the body in use, the lower the number of 'wasters', but in the early soft porcelain kilns, which were particularly liable to this kind of trouble, the proportion of 'wasters' to perfect articles sometimes rose to 90 per cent.

As I have said, stoneware vessels are fired at a much higher temperature than that needed for earthenware, and for this reason they were often glazed with salt. When the kiln had reached its maximum temperature, a shovelful of salt was thrown on to the fire. Salt is sodium chloride, and the heat splits it into its components, the chlorine going out through the kiln chimney, the sodium combining with the silicates in the body. This kind of glaze has a special appearance which is later described. It is quite easily recognized. Stoneware vessels were sometimes glazed with feldspathic rock as in China, or with such low-temperature glazes as those made from lead, which needed a second firing.

Most glazes are a kind of glass, the exception being the feldspathic glazes. These are a natural glass, fusing at a high temperature. Until the eighteenth century these were exclusively used by the Chinese who, from the Sung Dynasty onwards, had an obvious preference for high-fired materials.

The use of glazing appears to have had its origin in Egypt, although one authority has stated that it may have been introduced from elsewhere. Curiously enough when the nature of glaze is considered, it may even have preceded the invention of glass, to which it is closely allied. Glazing in Egypt appears on a quartz base before its use on pottery, and the first glazed ware is in the form of blue and green pottery beads. Glazed tiles may be referable to a date as early as the Third Dynasty. If glazing did not have its origin in Egypt, then Mesopotamia is the obvious alternative. Bricks glazed with a high degree of technical skill were made here before the ninth century B.C.

These early glazes were made from quartz sand and soda, or *natron*, and fired at a comparatively low temperature. The range of colours which could be used with them was very limited, and they tend to become iridescent – a quality much prized by some collectors of old pottery. When they are not iridescent, they are extremely transparent, and the addition of copper was sometimes made to colour them blue or turquoise. They were not in common use outside the Middle East.

Not all clays will take glaze satisfactorily, an admixture of sand in the body being necessary for the siliceous glazes described above to adhere. For this reason much Egyptian pottery (excluding the so-called *faïence*) was unglazed.

Glaze containing lead oxide probably came into use in Ptolemaic times. Certainly it was known to the Romans. In this case the lead is used as a flux for the sand. Lead glazes allow a much greater range of colouring, but they are apt to stain and discolour.

Glazes are found in a number of varieties, and the most important are discussed in detail elsewhere in this book, but ordinarily they fall into three main categories – clear glazes made from either soda-glass or lead-glass; glazes rendered opaque by the addition of tin oxide (*maiolica*, *delft*, or *faïence*); and salt-glazes. The clear glazes may be coloured by the addition of metallic oxides, principally those of copper, iron, manganese, and cobalt.

Methods used in the making of pottery vessels are more numerous than those commonly used for porcelain. The materials are so varied that it would be unprofitable to enter into a discussion of them, but each country has its native materials, and only clay can be regarded as basic to manufacture.

The earliest way of forming a vessel, and the most primitive, was to smear the clay round the inside of a wicker basket or a small sack. At the subsequent firing, the wicker or sacking burned away, leaving a vessel of soft earthenware. The marks left by the sacking or wicker acted as a rough decoration, and we later find these markings deliberately copied on wheel-thrown pots for the same purpose.

Another early method was the formation of vessels from long rolls of clay. These were coiled round until the desired shape had been attained, and the inside and outside were then scraped and smeared to provide smoothness and homogeneity. This method was used to manufacture pots of extremely large size. It is occasionally used today.

The Japanese form many small vessels, particularly those intended for the Tea Ceremony (*cha-no-yu*), by hand modelling, and these are often extremely subtle and sophisticated in shape.

The moulding technique was introduced at a comparatively early date, and it has always been freely used in the manufacture of pottery ware of all kinds. It is extremely difficult to make an estimate, but certainly moulding of high quality was being done at Tanagra in Boeotia several centuries before the birth of Christ, chiefly for votive figurines and such things. Many of these moulds have been recovered, usually in a fragmentary state, but sometimes complete enough for them to be used today. Moulds of this kind were made of fired clay, but wood-blocks with the design cut in *intaglio*, that is *hollowed out*, were also used. Plaster of paris (gypsum) was known to the Romans both for moulding purposes and constructional work.

The date of the introduction of the potter's wheel cannot be estimated with certainty. The Greeks claimed its invention, but it was probably introduced into Greece by way of the Greek islands, and came, in the first place, from Egypt. Although its origin has been lost in the mists of antiquity, it was certainly well known by the first millennium B.C., and the shapes which could be thrown on it increased rapidly in complexity and subtlety.

Man has always decorated his pots. Most of the earliest decoration was scratched into the raw clay before firing. Very occasionally one sees specimens which have been engraved after firing. Pigments which have been fired on to render them permanent are seen on some Neolithic pots, and this decoration can be extremely fine artistically. The use of unfired pigment was also common, although only traces now remain. Coloured glazes were used in China at an early date, and, by the T'ang Dynasty (A.D. 618–906), were of good quality and varied. The Persians were the first to use cobalt blue underglaze, a practice adopted by the Chinese during the Yüan Dynasty. The Persians, too, hardly yield to the Chinese the honour of being the first with enamel colours which are later described, the earliest essays of the Chinese with these pigments coming at the end of the Sung Dynasty (A.D. 960–1279), the Persian *minai* (or enamel) painting belonging to the end of the twelfth century.

During the ninth century, the use of lustre was introduced into Persia. These colours were made from finely divided particles of metal – metal in its colloidal form – which yielded a glistening metallic pigment in some cases, and in others a variable colour which ranged from yellow to brown. This technique was not used by the Chinese, but later had a long and interesting history in Europe, the finest examples, made in Spain during the Moorish occupation, being usually referred to as Hispano-Moresque.

The Persians revived the use of tin-enamel. This is glaze rendered opaque by the addition of oxide of tin, and is therefore sometimes called a stanniferous enamel. Glaze thus treated resembles a fine white enamel paint, and where it has chipped shows a differently coloured body beneath it. Care must be taken to differentiate between this and pottery covered with white slip, particularly when a further addition of a clear glaze has been made.

Earthenware in this class is called *delft*, *maiolica*, or *faïence*. These three terms mean the same thing, the difference being regional, not technical. An exception is Egyptian *faïence*, which is not *faïence* at all, but this, like some other cases in ceramic literature, is an example of a misnomer passing into general currency by custom.

Delft is tin-glazed earthenware made in Holland or England, and the term comes from the town of Delft in Holland which was a flourishing centre for the manufacture of this kind of ware.

Faïence is derived from the town of Faenza in Italy. Actually Italian tin-glazed ware is more correctly described as *maiolica*, and the term *faïence* was of French derivation, the result, no doubt, of the popularity of the wares of Faenza in France. Some authorities are inclined to apply the term *maiolica* also to any tin-glazed earthenware decorated in the Italian style but made elsewhere. I think this is too apt to be confusing, and consider that the word ought to be applied only to wares made in Italy. *Faïence* is also applied to certain Near Eastern pottery, but generally the term is used for the wares of France, Germany, Scandinavia, and some other European countries, Italy, Holland, and England apart.

There is a subdivision of *faïence* or *maiolica* to describe an earthenware body which has been dipped in white slip and covered with a transparent glaze. In this case there is a resemblance to *faïence*, and, for this reason, it is sometimes known in Italy as *mezza-maiolica*, and in German as *Halb-Fayence*. Another misuse of the term '*faïence*' can be found in the French *faïence-fine* to describe the kind of white (or cream) earthenware made in Staffordshire, and there called creamware.

A further element of confusion is introduced into the subject by some early German writings where the term *Fayence-Porcellaine* is used for *faïence* decorated with enamel colours similar to those used on porcelain, and the use of the term 'porcelain' where '*faïence*' is meant.

Maiolica, some *faïence*, and most *delft*, is painted with high-temperature colours which are put directly on to the unfired glaze, and thus have to bear the full heat of the kiln. This demands great skill, since alterations and erasures are impossible. This palette is comparatively easy to recognize, and the painting is actually in the glaze. Where an additional lead glaze has been added, it appears to be under the glaze.

The colours are the oxides of cobalt, copper, manganese, antimony, and iron, which yield blue, green, purple, yellow, and iron-red respectively. True red was a difficult colour, and rarely used. It was sometimes replaced by a lacquer colour which did not need firing, and which has now mostly worn off, or by an earth like the Armenian bole to be found on Turkish pottery. The oxides were mixed to obtain different shades, and even different colours, but they are quite distinct from enamels.

Enamel colours are fired on to the glaze at a lower temperature in a 'muffle' kiln; hence they are sometimes called 'muffle' colours. These pigments are, similarly, oxides of various metals, limited in the early period more or less to those mentioned above, although the range was greatly extended during the nineteenth century, such substances as chromium being added to the palette.

The oxides were mixed with a vehicle, and with a fluxing substance which lowered the melting point below that of the glaze on which they were used. For this reason they are sometimes known as the colours of the *petit feu*, as distinct from the high-temperature colours which are colours of the *grand feu*, and the firing temperature of the former was much lower. They were applied with a brush in a similar manner to that used in painting in ordinary mediums, except that the colours, for the most part, developed in the kiln. It will be seen, therefore, that the technique is completely different, and enamel painting tends to be more detailed, whereas the *grand feu* colours are often painted in broad washes.

Quite often the glaze partially remelted, and the colours to some extent sank into it. Even so, the difference is still quite obvious. When the melting-point of the glaze is exceptionally high, as with some enamelled stonewares, the enamels lie palpably on the surface. This is best seen in Chinese porcelain, although, in response to the demands of the export trade, the Chinese also developed a range of colours which sank into the glaze to some extent in imitation of the enamel painting of Europe.

Earthenware is similar in body to tin-enamelled wares in most instances, but the glaze is usually clear and transparent, showing the body colour through it. Some earthenwares, of course, have no glaze at all. The body is usually white or cream in colour, but this is unnecessary when the glazes are coloured with metallic oxides, and coloured glazes are frequently used for earthenware decoration. Slips are quite often used for the same purpose. They can be white, when they are used to rectify faults of colour in the body, or they can be coloured. When slip and body are of contrasting colours, the design is sometimes incised through the slip to the body beneath (*sgraffito*).* Additionally slip is sometimes 'trailed', like icing on a cake, and some patterns of this kind are extremely elaborate.

Stoneware is sometimes decorated with cobalt blue and manganese as in the early German varieties, or later, as in Staffordshire during the mid eighteenth century, with porcelain enamels. Generally, however, the application of colour to stoneware, except for the Chinese coloured glazes, is difficult, and is not so frequently practised as with the other bodies.

Painting on pottery first becomes of importance during the present era with the rise of Italian *maiolica*. This was not an accident. Until the fifteenth century painting as an art was largely subservient to architecture, and the easel picture was virtually unknown. The sixteenth century, however, saw the movement which finally freed the art of painting from its role as wall decoration, and it was natural, therefore, that the *maiolica* glaze, offering as it did a smooth white surface on which decoration could be fixed in all its original brilliance of colour, should have attracted the artist as a medium for expression. To these circumstances we owe the brilliant series of wares in the *istoriato* style – representations of mythological, biblical, and *genre* scenes which were either original or derived from the work of the great artists of the period. For sheer technical skill these have rarely been surpassed.

It is true that this work defied, in some cases, the fundamental principles of good pottery painting. The use of receding perspectives, for instance, so much at variance with the shape and function of a dish, is something which it is easier to excuse than to justify. But the style was something new in ceramic art, and the dishes intended for display rather than for use. Innovators can be forgiven for experiments well begun which do not always end in the same way.

Maiolica is also notable for an exuberance of formal ornament which opened the path for much important work at a later date on both pottery and porcelain.

Transfer printing is peculiarly English, and seldom used elsewhere. It was employed to a limited extent on the Continent during the eighteenth century. An attempt to print in this way was made at Frankenthal by Pierre Berthevin. The same man also used the process at Marieberg in Sweden, and Adam Spängler is credited with having invented it at Zürich.

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* The word actually means 'scratched'.

The method used is simple enough. An engraved copper plate was inked with ceramic colour, a print taken from it on paper, and, whilst the ink was still wet, the transfer pressed on to the ware. It was then immersed in water to float off the paper. This was followed by firing to fix the colour. Printing was done before glazing in underglaze blue, and after glazing in various monochromes. Printing in several colours was done to a limited extent on Liverpool porcelain, and 'outline' transfers, later filled in with enamel colours by hand, were also used at several factories to save time and labour.

The actual inventor was probably the Irish engraver, John Brooks, about 1753, and the first record of the process refers to the Battersea Enamel Works. Bow, and to a very limited extent Chelsea porcelain was decorated in this manner at the same time.

Sadler and Green of Liverpool may have been independent discoverers of the art. When they sought a patent in 1756 they stated that they had then used the process for seven years. There is no proof of this statement. The suggestion that they had observed children pressing paper transfers on to pottery sherds does not seem particularly likely, and it is probable that the idea had been communicated to them in some way from London. They owned a printing establishment which did much work for Staffordshire pottery and porcelain factories.

'Bat' printing came into use towards the end of the century. The impression from the copper plate was taken on a 'bat' of soft and flexible glue, and then transferred to the work. These prints were done from plates engraved with the technique of Bartolozzi, i.e. a multitude of small dots or stipples somewhat analogous to the appearance of a newspaper photograph.

Transfer printing in gold was invented by Peter Warburton, a member of a well-known potting family, early in the nineteenth century, and specimens can occasionally be seen. It was not much used. Transfers taken from lithographic stones came into use in the nineteenth century. Etched plates, as distinct from engraved plates, were sometimes used in the nineteenth century and later by Wedgwood and others. The difference is apparent to anyone familiar with the two methods of making printing plates.

Transfer printing was widely used on pottery. Delft tiles were thus decorated at Liverpool, some signed by J. Sadler, Liverpool, as well as much creamware. The process was introduced into Staffordshire about 1775 by Adams of Cobridge, some of the prints being in monochrome, others crudely coloured afterwards. The signed productions of J. Aynsley of Lane End may have been executed by him. He made it a practice to present his apprentices on completing their time with pieces bearing pious and edifying inscriptions.

Printed wares commemorating the opening of various railways are often amusingly decorated with early locomotives and rolling-stock, and the balloon was similarly recorded, although less frequently. The commonest print of all is the so-called 'Willow' pattern engraved by Thomas Minton for Thomas Turner of Caughley about 1780. This representation of a Chinese scene is a European invention derived from several Chinese sources. The legend attached to it is a purely Western fiction. Much blue printed ware was made by Josiah Spode from about 1800 onwards, and is noted under that heading.

Pottery of various kinds, particularly creamware, was made at Derby at a factory at Cockpit Hill. This was owned by W. Butts, Thomas Rivett, and John and Christopher Heath from about 1751 to 1779. A few black transfer prints of an inexpert kind exist bearing the word 'Derby', and one or two have the anchor in addition. The latter mark is probably the rebus of Richard Holdship, one-time manager of the Worcester porcelain factory's printing shop, who went to Derby about 1759.

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Pottery is of inestimable value to the archaeologist. It is virtually indestructible, even though the whole of a vessel may not be recovered. Pottery is seldom entirely destroyed by fire, although the decoration may be obliterated, and the agencies which corrode and destroy buried objects of metal have little effect upon it.

Broken pottery was deposited as sherds on waste-heaps which accumulated over the centuries, and estimations of technical skill which can be made from them throw light on the progress of the civilization under examination. The practice of placing pottery vessels in graves has led to the recovery of many intact and near-intact examples.

Vase-painting provides invaluable information on the habits and customs, fashions in dress, and similar aspects of daily life in early civilizations, whilst outside influences in decoration provide information about social and commercial contacts between peoples. Often pots are discovered in areas widely separated from those where they were made.

Sherds on some sites accumulated in successively deposited layers, and the rate of deposition can, in some cases, be calculated. This enables a system of relative dating to be established which can usually be keyed eventually to an absolute date in one way or another. Once a system of dating has been devised in this way, isolated examples found elsewhere can also be dated within a little.

Pottery covers the entire period of recorded history, and was first made in the late Stone Age. Often the decoration is all that survives of the art of these early peoples, and is almost the only clue to their social structure and their way of life.

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It is desirable to define a few of the terms used in the following pages.

PRIMITIVE POTTERY is the work of unsophisticated peoples out of touch with the main stream of civilization. Such things range from certain of the Neolithic wares to the cruder pots of African tribes of the present day. The term *primitive* is also applied to *incunabulae*, and the early wares from a particular region.

The term PEASANT POTTERY, on the other hand, is correctly used to refer to the work of peoples living in contact with, but on the fringe of, civilization. Wares made by small rustic communities for sale in local markets could fairly be described as peasant pottery.

When we turn to the more sophisticated wares we find that, like civilization itself, they are inclined to run in cycles. There is a gradual rise, a period when attainment is at its peak, and a fall which is usually gradual at first, but which becomes precipitate towards the end. It is a matter of observation that when a point is reached where there are, apparently, no more worlds to conquer, a loss of vitality ensues which proves fatal within a measurable space of time. The vitality of the arts is directly linked to the vitality of the civilization which produces them.

In the early stages they are often crude and vigorous, both in conception and execution. They owe little to what has gone before, and such outside influences as may be present are turned to good account. There are no examples of copying without understanding or adaptation.

With the period of prosperity and high living work becomes more exact in execution, and more elaborately decorated. The earliest sign of degeneration is a tendency towards the florid and the flamboyant. In many cases there is a period of naturalistic representation. Finally patterns become meaningless and unduly repetitive, with their original significance lost and forgotten. A striving for novelty leads to copying from elsewhere, and to the use of technical 'tricks' for their own sake. For all these reasons it is safe to assume that the best work will be done in the early period.

There are other terms which will be used in the course of this work to describe styles and fashions in the decorative arts.

BAROQUE is often used not only in connexion with European pottery, but occasionally to describe some Chinese things of the late Ming period which have the same tendencies. *Baroque* is a dramatic style. It is not unfair to say that, at its worst, it is the art of the theatre back-cloth. The *baroque* artists strove for unusual effects. Rhythms were well marked, and restless. It was an emotional style which is the antithesis of the classical style of Greece and Rome. This is to be expected, since it was a swing away from the classicism which had hitherto been fashionable. In the field of ceramics its influence was modified by the adulation of Chinese porcelain, and the effect of the latter was, to some extent, responsible for the following *rococo* style.

ROCOCO is derived from *rocaille*. This means rockwork, and a *rocailleur* is a grotto-maker. Some of the earliest work in this style had water for its theme, and rock and shell work was used on the bases of some porcelain figures. These marine motifs were also used as the subject of painted decoration on *faïence* in the *rococo* style.

Rococo art lacks the symmetry of *baroque* ornament. It is not entirely asymmetrical like the art of the Japanese, but it could fairly be described as a little lop-sided. For instance, the acanthus leaf, which is an occasional *baroque* motif, when used during the *rococo* period has its tip twisted to one side. Ornament became more important than form, and for this reason *rococo* is inclined to be trivial. Plastic work received the addition of scrolls and flourishes, and *rococo* painting on pottery was often done within a border of scrolls of this kind. Moulded ornament became much more frequent. The style was revived in a sentimental and debased version during the nineteenth century.

NEO-CLASSICISM began when the ruins of Pompeii were discovered beneath some Italian vineyards. By 1755 a good deal of excavation had been done, and enthusiasm for the art of Roman Italy was fostered by the publication of numerous works dealing with the subject, and by the activities of collectors such as Sir William Hamilton, English Ambassador to Naples, and by the historian, Johann Joachim Winckelmann.

Had the situation remained thus, neo-classicism might have become a salutary reversion to plainer styles, and a movement away from the extravagances of the *rococo*, but, in 1774, Goethe wrote *Die Leiden des jungen Werther* (The Sorrows of Young Werther) which created a furore throughout Europe, selling what was, for the time, a fantastic number of copies. The theme was suggested to the author by the suicide of a fellow-student at Leipzig University who was violently in love with a married woman. The hysterical manifestations which followed its publication led to many curious extravagances. Young men and women indulged in entirely imaginary sorrows in imitation of Werther. Fashions in dress were affected by it. Scenes from the book were painted on porcelain. Men even committed suicide holding a copy of it.

The second half of the eighteenth century saw the rise of the *bourgeoisie* and the tradesman to a socially powerful position. These people had no background, and few stable traditions. They were thus at the mercy of mass-emotions of this kind, and Goethe removed the floodgates which had been holding back a veritable torrent of mawkish emotion. They took neo-classicism to their hearts and debased it, and by so doing they opened the way for the excesses of Victorian pseudo-sentiment and hypocrisy which are, today, fighting a stubborn but losing rearguard action.

DERIVATIVE ART is essentially work copied or derived from elsewhere – an earlier period or another centre of production. The ceramic arts – indeed, the arts generally – have rarely been blessed with anyone who had something original to say. Some copying has been mechanical and without discrimination. An example is to be found in the late Hispano-Moresque ware, on which the Arabic inscriptions of the earlier Moors became, in the hands of Spanish workmen, a meaningless repetitive pattern. The term may imply, on the other hand, no more than the use of earlier work as a source of inspiration. At its worst derivative pottery can produce some unpleasant hybrid monstrosities which are no more than an irritating jumble of styles. Some deserve to be put alongside the Venus de Milo of a German porcelain manufacturer who centred a clock precisely in the middle of her belly. Fortunately, however, such examples of bad taste are rare, and, as may be imagined, are confined almost entirely to the nineteenth century.

Much European pottery is painted with designs derived from China. Some of these are direct copies, others are imaginative (and incorrect) interpretations of the Chinese scene by people who knew nothing whatever about it. These are termed *chinoiseries*, and are often amusing. It is difficult to take work in the Chinese style very seriously. Symbols of all kinds were copied with a happy disregard of their meaning, but, at its best, it is good decoration and is often extremely well painted.

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Elsewhere in this volume I have made some notes on forgeries and reproductions. The popularity of various kinds of pottery among collectors has made forgery more or less inevitable, and a few general remarks follow.

Firstly, a distinction must be drawn between forgeries and the archaizing wares of Wedgwood, for example, who often repeat their eighteenth-century models. This can always be ascertained from the mark. The resemblance is otherwise so close that, in many cases, confusion would be easy.

Secondly, there are reproductions which were not made to deceive, and are not likely to deceive anyone acquainted with genuine wares. Under this heading can be placed such things as the Wedgwood copies of Greek and Italian vases, and Minton's copies of *Henri Deux* and Palissy wares.

Many forgeries have been made in the country where the wares copied had their origin. German stoneware, for example, has been copied in the Rhineland. In some cases this means that access has been gained to the old beds of clay, and the work, therefore, bears a closer resemblance to the originals than could be attained otherwise.

Usually forgeries are too slick. The condition is either too good, or signs of wear and tear have been simulated with a suspiciously tender regard for ultimate appearance. The least dangerous are those made in the nineteenth century. The artistic idiom of the period persistently creeps into the drawing, and it is one to which many of us have an antipathy. Those made in our own day are much more dangerous.

The student of ceramic art ought to re-read the stories of Sherlock Holmes and apply the Master's deductive methods to his own problems. I once expressed surprise to a medical friend that so many doctors seemed to collect porcelain and pottery. He was not surprised at all. He reminded me that diagnosing the date and provenance of a specimen of pottery was similar in the thought processes involved to diagnosing an obscure disease. In both cases conclusions are drawn from observed facts.

A new weapon in the armoury of the student is the ultra-violet lamp. Most wares fluoresce with a colour which is fairly characteristic, and since fluorescence depends on the nature of the materials used, and the impurities present in them, it is obvious that forgeries may show distinct differences. It is not always possible to see this with the normal apparatus, but sometimes it shows very plainly. Most Samson porcelain reproductions fluoresce with a bright mustard yellow colour which I have not yet observed on porcelain from elsewhere, and it is always worth comparing the fluorescence of something known to be genuine with a suspected forgery. A difference may not be conclusive, but it suggests that there is a strong case for further investigation. This method is still in its infancy, and there is room for much more research.

In important cases of suspected forgery, chemical analysis of body and glaze can be used. This is costly, and a job for the expert, but it is on occasion extremely revealing.

Under this heading I must include a note of caution against too easy acceptance of silver and pewter mounts. An Isnik jug worth two or three hundred pounds may easily reach a thousand or more if it has Elizabethan silver mounts, and there are similar possibilities in other kinds of pottery. It is essential to be certain that the mounts started life with the pottery, or that they were added when they were made. In a few cases unrelated mounts have been added later merely because they could be adapted to fit, and some distinctly expensive frauds have been perpetrated in this way. It is extremely unlikely, however, that an odd set of mounts would fit with exactness an object to which they did not belong, and traces of the work necessary to adapt them ought to be visible.

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Specimens of pottery were not, generally, treasured in the same way as those of the more exotic material, and damage is not infrequent. Moreover, the material is, in the first place, more fragile. The art of the restorer, therefore, assumes greater importance, and some remarks on the subject would not be amiss.

There is a tendency for people of slight experience, whose only qualification is a taste for handicrafts, to establish themselves as china restorers. No doubt, in the case of things not intrinsically valuable, they are capable of doing a useful – if clumsy – job, but they should not be entrusted with important specimens which need the skill of the expert.

It is axiomatic that repairs should not be carried beyond the part replaced. Yet one finds all too often that the original glaze is heavily daubed with paint because an insufficiently skilled workman has not otherwise been able to disguise his handiwork. Worse still, one or two restorers are resorting to a spray of what appears to be cellulose acetate varnish. With this they cover the whole of the surface. It does, in most cases, disguise a repair very effectively, at the expense of substituting an entirely false surface appearance. It appears to have been done, originally, in an attempt to evade the searching eye of the ultra-violet lamp which immediately reveals restorations. Sprayed specimens exhibit an even yellowish fluorescence of a kind never seen from a glaze, which usually shows violet or some shade of violet. To the experienced investigator this merely makes it quite obvious that an attempt has been made to cover a repair which is probably serious. He therefore automatically, and rightly, rejects such a specimen. Sprays of this kind can easily be removed by a cotton-wool pad moistened with acetone. There is no doubt that, ethically, the practice is completely undesirable.

The restorer of old pottery is often called upon to reconstruct a complete vessel from a few fragments. This is highly skilled work. In some cases it is possible to get information on the actual form from other specimens more complete, but when these do not exist, only the shape of the fragments remains to give the necessary indication. Few restorers are capable of doing work of this kind.

Ancient pottery is usually better if it is put together with plain or tinted plaster or composition replacing the missing parts. Where it is essential to replace decoration, this can either be indicated, or restored in its entirety. The restorer, in such cases, should work under the guidance of an expert in the particular field, since even the best restorers cannot have precise knowledge of every department of ceramics, and they have been responsible for some ludicrous *faux pas* in the past.

The later wares can, more legitimately, be restored with exactness, and a skilled workman should produce a result which is virtually indetectable to the naked eye. Anything less argues insufficient skill.

Riveting is ugly and indefensible. Modern adhesives have made it entirely unnecessary.

The best advice to the neophyte collector is to find a good restorer, and not to grudge the cost of a first-class job. It will not be cheap, but many hours of highly skilled labour have gone to producing the result, and the men who can do it become fewer year by year.

CHAPTER ONE

Egypt and Mesopotamia

POTTERY is one of the oldest of the Egyptian arts, and predynastic examples are, relatively, not uncommon. Basket making and the making of stone vases were carried on side by side with pottery, and the three crafts influenced each other. It has been suggested that the first Egyptian pottery arose from the practice of plastering the inside of a basket with clay, so that it would hold liquid or such things as grain, and that the accidental destruction of one such basket by fire showed how the clay could be converted to permanent form. This is probable, and there is no reason to suppose that the accident was confined to Egypt. It is a matter of observation that early vessels frequently have incised and impressed patterns obviously suggested by basket-weaves.

The earliest Egyptian vessels were made without the aid of a wheel. The body is soft, and the clay burned red because of its high iron content. Many were fired mouth downward, and were immersed to a variable extent in ashes. This had the effect of reducing the iron to the black magnetic sesqui-oxide on the part which was not in free contact with the kiln atmosphere.

The material of the later vessels varies somewhat from red to reddish-brown to brown, in addition to a light buff, but this by itself is of little or no assistance in dating. The surface varies from a high polish to a matt unpolished appearance.

Decoration appears on the earliest varieties, mostly painting in white slip with geometric patterns some of which imitate basket-work. Figure-painting is rare. Red pigment on a buff body was also used at a later date, and painting in blue began about the period of Amenhotep III, continuing in use for some time afterwards. There was then little or no decoration until after the Ptolemaic period.

Much of the pottery recovered in Egypt which can be referred to the later Dynastic periods in particular was imported from elsewhere. The origin of much of it appears to have been Crete, Cyprus, or Syria.

Pottery forms are fairly characteristic, but one noticeable feature is the variation from the normal type of flat base. The rounded and the pointed base are both fairly common, and indicate that the vessel was intended to be stood in sand, whereas flat bases are for more usual purposes. The use of the reinforced rim, formed by turning over the clay at the mouth to strengthen it at this point, did not appear until the First Dynasty, and thereafter both types were made at differing times. Covers to vases first became common about the Twenty-sixth Dynasty.

Pottery figures, mainly for funerary and votive purposes, were made at all periods, but the finest are not to beseen until about 500 B.C. and are then due to Greek influence.

The best known examples of the ceramic art from Egypt cannot strictly be classed as pottery, although they are usually included under this heading. The material is termed *faïence*, but this is a misnomer as may be seen from the definition of the term given on page 26.

Egyptian *faïence* is made from sand held together with a kind of cement and covered with a glass-like glaze which usually varies in colour from green through turquoise to a dark blue. A vast number of objects of great interest were made in this way, during the period from the First Dynasty (*c.* 3300 B.C.) to Ptolemaic times (305–30 B.C.). The earliest glaze is either greenish-blue or bluish-green. Dark violet-blue appeared during the Sixth Dynasty, and dark blue and green appear around 1500 B.C. About the same time the range of colours it was possible to use in glass-making was greatly extended, and the obvious step of using this discovery to include the glazes covering *faïence* was taken almost simultaneously.

The blue and green pigments were derived from copper, and these form the vast majority of surviving specimens. Decomposition sometimes turns blue to white, or green to brown. This can frequently be seen with surviving tomb-figures – the *ushabtiu* – which were made in enormous quantities, and of which specimens are not at all infrequent. In fact, there are very few shops dealing in curios who cannot produce one or two of the commoner and less desirable examples. Important things, such as vases, need to be kept in a dry atmosphere, otherwise damp causes deterioration which results in crumbling of the body and desquamation of the glaze. If this occurs, expert attention is necessary to preserve the affected specimen.

The commonest surviving examples are the *ushabtiu*, or tomb-figures already mentioned, intended to serve the spirit in the next world. These were made in quantity from the Nineteenth Dynasty onwards. Many have inscriptions in black, occasionally in purple. Such things apart, we find hippopotami and other animals, figures of the gods, dishes and vases, amulets and pectorals, necklaces, votive objects such as the *tet*, and so forth. Many examples are decorated with manganese and other pigments, the hippopotamus, for instance, having representations of the papyrus and other reeds painted on its flanks to suggest its habitat, and hieroglyphic inscriptions are not uncommon. These things were shaped in moulds. Indeed it is difficult to see in what other way a material of this kind could be formed.

Egyptian *faïence* is unique, and although it lies outside the main stream of development of the ceramic art, it is of considerable importance to the student of Egypt. Much of it was made for religious purposes and some acquaintance with this subject is needed to interpret its use and meaning.

From Roman times until the rise of the Fatimid Caliphate in 969, little pottery of consequence was made in Egypt. The intervening period is filled by Coptic pottery, which is usually of poor quality and unworthy of attention except to the specialist in the period.

The Fatimids, who seized control of Egypt in 969, claimed descent from the Prophet's daughter, Fatima. During their rule (969–1171) relations between Egypt and the Christianized part of the world deteriorated to vanishing point.

The ruins of Fostāt, or old Cairo, are particularly rich in fragments of pottery, both native and imported, of all periods, but since the site was used as a dumping ground during the building of new Cairo nearby, and as a rubbish tip thereafter, dating is not always easy.

Egyptian pottery continued the Mesopotamian tradition discussed in the later chapter on Persian wares. Lustre painting was done, and although dating is uncertain, a good deal of it can be attributed to the period spanned by the Fatimid Caliphate. Some monochromes with blue, green, and yellow glazes are decorated with incised designs. *Sgraffito* wares, made during the following period in which Egypt was controlled by the Mamelukes – a *corps d'élite* who recognized the Caliph when he was strong enough, and themselves assumed power when he was not – were handsomely decorated with coloured slips under a lead glaze obviously influenced in design by he metalwork of the period.

A certain amount was painted in blue and black under a transparent or a blue glaze, the later examples owing much to Chinese porcelain designs. Monochromes, a green being an obvious imitation of Chinese celadon, were also made. Chinese pottery and porcelain was imported into Egypt during the whole of this later period.

Egyptian pottery is often damaged or fragmentary.

Mesopotamia lies between the rivers Tigris and Euphrates. It is the modern Iraq. Formerly the area comprised the kingdoms of Babylonia and Assyria, and extensive use of sun-dried mud and clay was made for building purposes. Although they cannot be classified as pottery, clay was used to make writing tablets on which inscriptions were impressed by a wedge-shaped stylus. The characters are referred to as *cuneiform*, the name being derived from their wedge-shape. These tablets form an invaluable record covering a good deal of the history of the region. Bricks thus inscribed were often fired in a kiln, and this is sometimes done today to preserve those which were merely sun-dried.

The first pottery dates from about 3500 B.C., and specimens have been recovered from Northern Mesopotamia, and from the South – Sumeria and Chaldea.

Pottery of the latter region can be divided into three classes, that painted in monochrome, the undecorated, and the polychrome, and it occurs in this order of date.

Some of the pottery decorated in monochrome of about

3500 B.C. is remarkably fine, both in form and design, the geometric designs and conventionalized animals being very effectively drawn. Cups on footed stems, bowls, and vases are known. A long-spouted vessel of about 3000 B.C. foreshadows metal-work of a much later date, the type persisting in the region. The wheel was possibly in use by about 3000 B.C.; at least, some vessels appear to have been made with its aid.

Mesopotamia was the focus of many influences and invasions during the following 2000 years. Babylon became the chief city after the fall of Sumeria about 2000 B.C., and was, in turn, sacked repeatedly by the Kassites from the Persian border, by the Hittites about 1900 B.C., and by others. The Assyrians became the predominant power shortly after 1000 B.C., with their capital at Nineveh. This was destroyed by a confederation of the Babylonians and the Medians in 612 B.C., and a new Babylonian Empire established which was, in turn, overthrown by the Persians in 538 B.C. under the Achaemenidae, whose power was finally destroyed by Alexander the Great.

Assyrian ceramic work is principally noted for its figures made with courses of glazed and coloured brick which, for the most part, are now in a fragmentary state. The use of glaze and of tin enamel was known. The exact date of the discovery of the latter cannot be fixed with certainty, but as early as 1100 B.C. has been suggested.

Pottery vessels were decorated in polychrome and a sufficient number of small figures of animals remain to show considerable skill in modelling.

Assyrian art had influence on the decoration of Greek pottery.

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CHAPTER TWO

Greece, Rome, and Byzantium

MUCH information regarding the habits and customs of the Greeks and Romans has come from the painted vases, and these are, in fact, the best preserved examples of the art of painting of the period which still remain to us. Such things as the wall-paintings of Pompeii and elsewhere are usually in a poor state of preservation by comparison, and, in any case have to be seen *in situ*, whereas vases are to be found in all museums which have any pretensions to a reasonably complete collection of ceramic art.

Most early Greek and Roman pottery is damaged in one way or another, and some of it is fragmentary. The number of reasonably complete specimens which have survived, however, is surprisingly large, and even fairly large numbers which can be attributed to known artists still exist.

The earlier examples both from the Mediterranean islands and from the mainland are not, of course, frequent outside the larger museums, although the more important private collections can show specimens. The later productions of Cyprus, around 700 B.C., are relatively common, however, and only isolated specimens have any considerable monetary value.

From about 3500 B.C. onwards, we have pottery vessels of various kinds made in Crete. The decoration of these products of the Minoan civilization is principally of geometric patterns painted in black or incised on a reddish body. Some of them have obviously been influenced by contemporary Egyptian pottery, the islands forming the point at which several cultures met. Figures at this early period range from the steatopygous females of the Cyclades to lively but crudely modelled specimens from Crete, but by about 1500 B.C. much more sophisticated work was being done in the latter island.

This is the period of the magnificently decorated vases, ewers, and so forth, which have such aquatic animals as the cuttlefish or octopus as the subject. On others, birds have been used with great effect. A few terracotta vases are finely decorated with moulded designs. Generally, the shapes only partly reflect those in use later on the mainland, but some are very graceful, particularly the tall cup, known as the *kylix*, which is set on a long slender footed stem, and has two handles in addition. Moulded vases are based on metal-work.

The early pottery of Cyprus includes a number of interesting varieties. By the third millennium pottery vessels were being made in a dark body ornamented with geometric designs incised into the clay, a series of circles predominating. Some conventionalized figures were decorated in the same way, and it seems as though the incisions were originally filled with white slip. The number and variety of these crudely modelled images, which span almost two millennia, was due to the fact that they were used for funerary purposes, and represent figures from everyday life made to accompany the deceased into the next world. It seems likely that these replaced an earlier tradition of human and animal sacrifice. Some of these figures are painted with stripes in blackish-brown pigment, and some of the later examples have the carefully drawn concentric circles found on contemporary vases.

Pottery of the first millennium is decorated very frequently with painted concentric circles, and with lively but conventionalized animal and bird forms. The swastika is an occasional motif, both here and on some early examples from the mainland. The later figures are modelled much more realistically.

The pottery of Mycenae on the mainland has affinities with that of Crete. Many of the earlier examples recovered here were probably imported directly, and it is only in the later wares that distinctive differences emerge.

Shortly after the beginning of the Iron Age, about 1000 B.C., a kind of geometric decoration came into use in Attica. This is strongly linear, and the surface of the vase is almost completely covered with bands of ornament. The 'key fret' or 'meander' is a prominent motif, but chequered and trapezoid shapes are also frequent, whereas curved motifs are definitely fewer. These vases are sometimes five feet or so in height, and firing must have presented a formidable problem. The decorative patterns have some distinct resemblances to earlier Mycenaean products. Vases of this kind were sometimes used for funerary purposes.

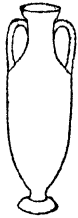
The Dipylon vases come from the cemetery of that name near Athens, where they were placed on the graves of notabilities. The geometric patterns are combined with stylized human figures and horses which follow each other round the vase in a frieze. These additions to the geometric patterns in use up to that time, however stylized in themselves, were no doubt due to the influence of Egypt and Mesopotamia.

By about 700 B.C. the contacts with the East became even more definitely discernible with the Orientalizing wares of Corinth, Rhodes, and elsewhere. The winged cherubim and human-headed animals of Assyria, as well as other animals of Egyptian origin, were painted on a light buff ground, together with some rather debased geometric ornament. The animals are still stylized, but the method of delineation is freer and more natural than can be seen on the earlier Dipylon vases. These designs were executed in red and black pigments with touches of white.

By 600 B.C. the black figure style had been established, both at Corinth and at Athens.

Generally, the black figure vases are of clay of an iron-red colour on which the figures are drawn in black silhouette. The details are incised with a fine point, and sometimes additions of details were made in white and purple. The black-figure vases, at their best, are the finest achievement of the Greek potter. The earliest figures are somewhat stiffly drawn with the influence of Egypt to be seen, but from about 550 B.C. onwards the style became much broader and treatment more natural. Herakles and Theseus are frequent subjects, and some examples are signed. Potters' signatures are comparatively uncommon, but those of the painters much less so.

Black figures were also used on a white ground, principally on the tall and slender *lekythoi*. These were used for funerary purposes, white being the mourning colour. The outline drawing on some of these vases is particularly skilful. This type also exists with the black glaze.



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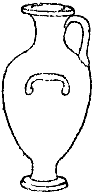

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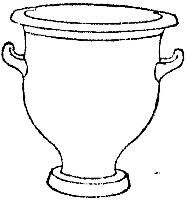

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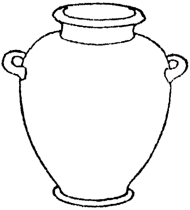

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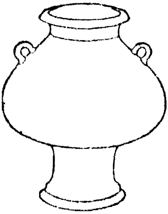

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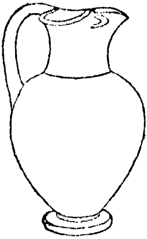

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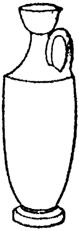

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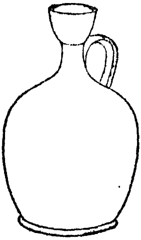

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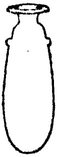

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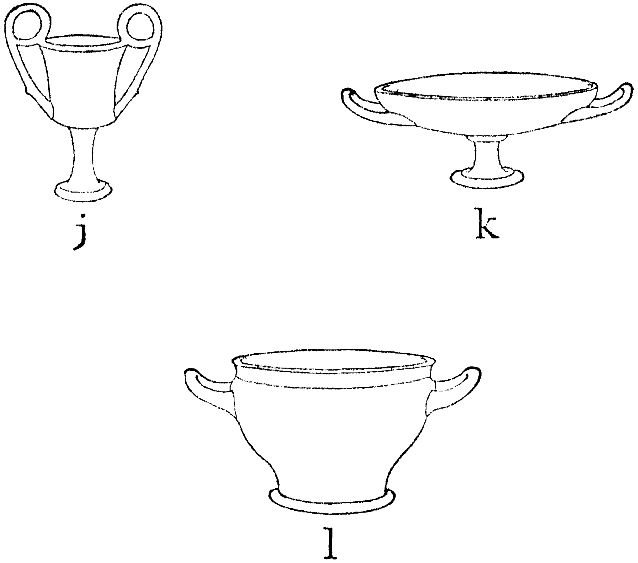

Figure 1. Sketches of Greek vase shapes.

a. *Amphora* – for storing liquids. Examples with a pointed base are intended to be stood in sand. This form was widely distributed throughout the Mediterranean. b. *Hydria* – for carrying water. c. *Krater* – for mixing wine and water. Wine was often diluted. d. *Stamnos* – a storage jar. e. *Psykter* – wine-cooler, a rare shape. It was filled with snow or ice. f. *Oenochoe* – a wine jug with a trefoil lip. g. *Lekythos* – an oil jug. h. *Aryballos* – small oil vase. i. *Alabastron* – a bottle for holding ointment or perfume. j. *Kantharos* – a small drinking cup on a tall footed stem. k. *Kylix* – a larger drinking cup which is both wide and shallow. l. *Skyphos* – a deep bowl for drinking.

Vases presented to the victors at the Panathenaic Festival at Athens are identified by a figure of Athena standing between two columns, with the inscription 'I am one of the prizes from Athens', together with scenes from the games.

The red figure vases, which date from about 525 B.C., are a complete reversal of the black-figure technique. The figures are the same colour as the body of the vase, the remainder being glazed with a material which resembles a black varnish. This glaze is the same as was used on the earlier black-figure type for the decoration.

The figures were first surrounded by a line of black varnish, the remainder being filled in later. The details of the figures were drawn in black, and light washes of varnish reduced the black to brown for use in modelling some of the muscles and so forth. Purple was also used, and, very occasionally, white, mostly on late examples.

The painting now becomes much more naturalistic in style, in keeping with the fashion in the art of sculpture. Many of the figures are in violent movement. Frenzied maenads being continually pursued by eternally enthusiastic satyrs are a frequent subject. The decoration nearly always runs round the vessel, so that when it is turned it appears as a continuous picture.

The decoration gradually declines in importance as the note of realism becomes predominant, and by the fourth century the decline is extremely noticeable.

Red-figure vases were extensively copied by Italian potters, although the painting is degenerate, and rarely important. Those in the Lucanian style are probably the closest imitations of the Athenian. Campanian vases have a light body colour approaching buff. The figures are much more realistically rendered, often in poses which were beyond either the desire or the capacity of the Greek potter. The vases of Apulia are large and elaborately decorated. Some of these late Italian imitations were covered completely in the black glaze, the figures then being painted on in red. Stage presentations, the actors wearing masks, appear on Campanian vases.

Small vases in the form of figures and heads are amusing, and a favourite with Greek potters. They appear to have been, for the most part, a humorous sideline. Technically, this kind of cup is known as a *rhyton*, and is the ancestor of the Toby jug. Examples in the form of a girl's head, or that of a ram, are not uncommon. The colouring is similar to that of the vases of the period. A mask under the spout has been observed on black-figure jugs.

A few red-figure examples exist with a white ground instead of black. The ground is a covering of slip, and the drawing is linear in style.

Most Greek vase shapes are variations on a well-defined prototype. The classification by shape has a definite terminology – the *amphora*, the *hydria*, the *krater*, and so on. The commonest are illustrated and their uses listed in Figure 1.

Other forms are known, for instance the *pyx*, which is a covered box, but they are unusual.

Greek terracotta statuettes were formerly in great demand among collectors, although only the finest specimens are sought today. These things were made at various centres throughout Greece, the Greek Islands, Italy, and Asia Minor, and the name *Tanagra*, from those of especially high quality made in the Tanagra district of Boeotia, has often been far more widely applied than the facts warrant.

Tanagra figures (*Koroplastae*), properly so called, came from a part of Boeotia particularly rich in pottery workshops. They date from the latter part of the fourth century B.C. onwards and usually represent the gods, as well as men and women in costumes of the period. The style was an idealization of natural human characteristics, and whilst many of them are delicately modelled owing to extensive retouching after being taken from the mould, the period is not one which is greatly admired today, the principal interest being centred on the earlier, archaic, things.

The earliest terracotta figures were roughly modelled with much vigour and spirit. The oldest have been crudely shaped with a lump of clay for the head, and two arms pinched out between finger and thumb. Somewhat later, figures are impressed into solid clay with a mould, the edges being trimmed to the shape of the figure. Next, moulds were taken from an original, probably modelled in wax, and cast. Some of these were carefully worked over with a modelling tool after moulding. Finally the process of dissection came into use, whereby the modelled figures were first cut into convenient sections, each section being moulded separately, the parts being then joined together to form a completed figure before firing. This method was used by the eighteenth-century porcelain factories for their figure work, and is still sometimes used today, although the making of figures is, in these days, less frequently practised. The Greeks used the separately moulded arms, legs, torsos, and so forth to make up new and different figures. This was done with considerable ingenuity, but can often be detected upon careful examination. Some terracottas were not moulded at all, but modelled directly and fired. These are relatively few.

Many of these figures were connected with religious cults of one kind or another, and have been excavated from the sites of temples to which they were given as votive offerings. The priests emptied the shrines of accumulated offerings from time to time to make room for new ones, and the subsequent waste heaps are a fruitful source of broken figures and vases. Unfortunately the breakages were deliberate to prevent desecration, so that reasonably intact examples are rarely to be found. The offerings were not confined to figures of the gods. Human and animal figures were frequently thus dedicated, and perhaps some idea of substitution was involved, as with the Egyptian *ushabtiu* and the Chinese tomb figures.

Greek tombs contained pottery figures of various kinds, and an increasing number of statuettes from everyday life which seem to have no religious purpose appear in the later tombs.

Terracottas were also used as decoration in houses, as witness those discovered in Pompeii; niches both in house and garden being used for the purpose. Considerable value may have been attached to some of them. This is suggested by the discovery of a skeleton in a Pompeian street still clutching jewellery and a statuette.

The earliest figures were often embellished with crude geometric designs in brown pigment. Those of the archaic type made during the sixth and fifth centuries as temple offerings were coloured with a more extended range of pigments. Those of the fourth century onwards were nearly always first limewashed to reduce the absorption of the lightly-fired body and to provide a ground for the unfired pigments. Red and blue predominated, but other colours were in use. These have mostly yielded to time, but frequently enough remains for them to be identified. The clay used was generally of a lightish biscuit colour, and because of the low temperature firing, the material was soft and easily scratched and damaged.

These figures were, at one time, greatly in demand among collectors, and forgeries are numerous. Ancient moulds have been excavated, and casts taken from them. The detection of this piece of chicanery is very difficult. Sometimes the colouring is too fresh, and the damage necessary to simulate age done with too much care to avoid vital parts for them to be convincing. Forgeries made entirely in modern times usually fail in one way or another, and the fraud is often fairly easily detected by someone well acquainted with the art and the archaeology of the region. The forger is apt to make clumsy mistakes in attributes and such matters.

I have never seen a genuine example which was completely undamaged, and these things are so fragile that it is hardly likely that they could escape the vicissitudes of time. There are signs of deterioration due to burial obvious to anyone experienced in looking for them. Often a distinct line of separation can be seen, where the moulded parts have been joined together and have started to part as the result of burial in damp earth.

Attribution to centres of production is a matter for the archaeologist, style being the principal determining factor. The subject is too lengthy to be pursued in detail here, but examples may be studied in the British Museum and elsewhere. Attributions are complicated by the trade in objects of this kind which went on at the time, so that an example may be excavated far from its place of origin. The clay from which they were made was widely spread over the whole region, and whilst there are local variations in its chemical constituents, the surface appearance is often much the same between one district and another.

Terracotta masks can conveniently be mentioned here. These were usually connected with the Dionysiac mysteries, or were made for use in connexion with the drama. They are nearly all comparatively late. Masks were used in Roman times architecturally as antefixes.

Turning to Italy, much of the pottery discovered in Etruscan tombs was imported from Greece and elsewhere. To this we owe the confusion which led Josiah Wedgwood to refer to his copies of such things as 'Etruscan'.

The first typical native ware is a pottery dating from about the eighth century B.C. which varies between grey and glossy black. This has been termed 'bucchero' ware, and the ornament is usually moulded or engraved. Most of the forms appear to have been suggested by metalwork, a supposition reinforced by occasional specimens covered with gold and silver leaf. One or two are reminiscent of Greek forms, e.g. a *kantharos* in the Metropolitan Museum, New York. Vases with covers in the form of a human head, some with crudely modelled arms slipped through ring handles, were perhaps inspired by the Egyptian Canopic, or funerary, jars.

Some large jars are painted in black, red, and white, with stylized animals and men, and the type extends from the sixth century probably to the second. The Etruscans were particularly skilled in making large pieces of pottery, the terracotta *sarcophagi* being a case in point. Apart from these, wall-slabs measuring about five feet by two, and an inch thick, were fired and painted to decorate the tombs. The Etruscans, therefore, had considerable knowledge of kiln-design. On vases imitated from Greek sources, inscriptions in Etruscan characters sometimes appear.

When we come to Roman times, we find that the art of pottery begins to assume an industrial character, and the factory becomes a unit of production. The most widely distributed type of Roman pottery found on most of the sites of former occupation is the red glossy 'Samian' ware. It is so called from an assumed resemblance to pottery produced on the island of Samos, and the name has been sanctified by tradition, and by Pliny who gives it this origin. In fact it was made at a number of different centres. The finest specimens probably come from Arretium (Arezzo) in Italy, and Saguntum in Spain, but it was also made in France, and probably even in England. The name of the potter, or the factory, appears on some examples. The colour is sealing-wax red, and the surface glossy. Usually it is decorated with relief work for which moulds were used, some of which have been recovered. A bowl, for example, was first turned on the wheel, and then pressed into the mould to receive the pattern. The mould was put on the head of the wheel and turned to finish the interior. Finally the vessel was extracted from the mould, covered with the glossy glaze, and fired. The reliefs were sometimes damaged and blunted during removal. Subjects of decoration are usually floral, as well as human and animal figures.

Unglazed pottery for common use appears in some quantity. The clay used was variable in colour from red or grey to near white, and some specimens have been covered with slip to give them a smooth finish. Specimens with decoration modelled in slip occur occasionally, the slip being applied to a red or dark body.

Black pottery, often with a gloss of metallic appearance, is very common. Most specimens come from Gaul, but some were made in England. It is occasionally decorated with stamped work, and even with slip, but usually additions are limited to incised lines turned on the wheel.

Glazed ware is very unusual. The glaze is green or yellowish-brown, and is a coating of glass over a pottery body.

Clay lamps were commonly used, and were made in great quantity. Many have survived. Those in Samian ware are rare, and most are in plain buff pottery. Impressed or moulded designs are usual. A few, such as those with early Christian motifs, are very rare.

The Romans also used pottery architecturally for bricks, roof-tiles, drain-pipes, and many things of a like nature. Moulded architectural antefixes are not uncommon, usually in the form of small heads in relief.

The principal type of Byzantine pottery still remaining is that covered with a greenish-yellow glaze, and, for the most part, decorated in the *sgraffito* technique. Specimens date from about the ninth century, and form a link between the so-called Gabri wares of Persia, and the later Italian *sgraffito* pottery, both of which are discussed in the appropriate chapters of this book. Somewhat similar wares from Cyprus made during the fourteenth and fifteenth centuries were undoubtedly influenced by Byzantium, and, in turn, influenced work in this technique in Italy. Examples of Byzantine pottery are few, and often fragmentary. They are mainly of interest to the specialist. Another book in this series, *Byzantine Art* (David Talbot Rice), devotes a section to Byzantine pottery and discusses the more important varieties.

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CHAPTER THREE

China and the Far East

THERE is a popular misconception which regards Chinese civilization as being of almost fabulous antiquity. This is untrue. The civilizations of the Nile, and of the Tigris and Euphrates, are both older, but Chinese history has a continuity which is lacking elsewhere.

The earliest Chinese pottery can be dated somewhere between 3000 and 1700 B.C. This has been found in the province of Kansu, and links with other Stone Age pottery found much farther west in both form and decoration.

The history of this period is legendary. The first records which can be regarded as historical begin with the Shang or Yin Dynasty (usually referred to as the Shang-Yin) which lasted from 1766 to 1122 B.C. The preceding dynasty of the Hsia cannot be regarded as much more than legendary.

During the Shang period we find inscriptions on shell and bone in pictograms which are comparatively easy to read, being representations of fishing, hunting, and so forth, done with sufficient realism to enable them to be identified. In this respect the pictograms of China are considerably clearer than many of those of Egypt. In course of time these drawings were simplified and conventionalized until they became the origin of the present Chinese ideograms. A study of them will clarify many difficulties which would otherwise be experienced in elucidating the construction of the Chinese language and system of writing, and the origin of many present-day ideograms can be traced once the key is known.

The Shang people were principally noted for their magnificent bronze vessels, and few examples of their pottery remain to us.

The beginning of the Chou Dynasty (1122–249 B.C.) produced great changes. The organization of the Government was much more elaborate. A hierarchy was created, and the feudal system was born. It is unnecessary for our present purpose to examine its history in detail, but among the important events to be noticed is the birth of K'ung Fu-tzŭ* (Confucius) about 551 B.C. and of the philosopher Mêng Tzŭ (Mencius) who lived during the period of the Warring States (481–205 B.C.).

The Ch'in Emperor, Shih Huang Ti, ascended the throne in 221 B.C. He was a dictator, and the forerunner of the late Hermann Göring who boasted that when he heard the word '*kultur*' he reached for his Browning. In the year 213 B.C. the Emperor decreed that books of poetry, history, or philosophy should be handed over for burning, and those who failed to comply were to be branded and sent to work on the Great Wall.

The Emperor was engaged at that time in extending and reinforcing the Wall, which was intended as a defence against marauding Huns from the north. In its completed form it was over 1500 miles long, with about 40,000 defensive towers. It followed the whole of the northern frontier, with many subsidiary defence lines following provincial boundaries. It proved completely ineffective for its purpose.

The death of the Emperor, and the incompetence of his son, led to the fall of the Ch'in, and the Han Dynasty was established in 206 B.C. after the revolt of Hsiang Yu and Liu Pang.

The Han period can fairly be regarded as the beginning of modern China, and it saw a considerable expansion westwards in the direction of Persia and Bactria (now Balkh in Afghanistan). It was during this period that China came into touch with Rome. Pottery was made in considerable quantities, and commonly survives. The manufacture of bronze vessels was also carried on extensively, but the quality is inferior to those of the Shang and Chou periods.

In A.D. 222 the Han Dynasty fell, and a period of internecine strife followed which is known as the Six Dynasties. During this period Buddhism, introduced during the Han Dynasty, made much headway, but most of the arts, and that of pottery in particular, remained at a low ebb.

* *Literally*, the Master, Kung.

The T'ang Dynasty (618–906), however, is of great importance for our present purpose, since the art of pottery then reached its zenith. It was a period during which all the arts flourished. The important schools of painting had their origin at this time, and Li Tai Po wrote his incomparable poems. The T'ang emperors were also warriors, and they pushed the frontiers of China farther westwards. More peaceful penetration increased trade with the Western world, and the wares of China were known in Persia, Egypt, and beyond.

This was followed by the short-lived Sui Dynasty, and then by the Sung period (960–1280). It is at this point that a radical change takes place in the ceramic art of China. The technical difficulties of manufacturing porcelain and porcellanous stonewares had been largely overcome, and henceforward we find that these were the preferred materials.

During the Sung period, foreign influences lessened, and art became more purely native in character, such things as the Greek influences to be noticed in some T'ang wares disappearing entirely.

The following Yüan Dynasty (1280–1368) marks a break with earlier traditions and the beginning of painted decoration as an important part of pottery and porcelain making. China was invaded by the Mongols under Jenghiz Khan in 1214. The Mongols were nomadic horsemen from the northern steppes who lived mainly on mare's milk and meat. Jenghiz welded them into a fighting machine which, at the time, was completely irresistible, and I refer to his conquests outside China in slightly more detail on page 85. Suffice to say at this point that by the time of his death in 1227 the eventual subjugation of China was virtually certain. His work was carried on by his son, Ogdai, who died in 1242, and by Mangu Khan who succeeded in 1251. Mangu appointed his brother, Kublai, to be Governor-General of China, and Kublai succeeded to the title of Great Khan in 1260, as well as becoming Emperor of China which was finally subjugated in 1280. Kublai was an enlightened ruler, and did much to open trading connexions with the West. His court was visited by Marco Polo, and by some Franciscan friars who founded a Christian community.

The Yüans were overthrown in 1368 by a nationalist movement which culminated in the founding of the Ming Dynasty under its first Emperor, Hung-wu. This is the period during which the art of porcelain was developed to its highest point, although the greatest technical achievements were reserved for the following Ch'ing dynasty.

The Ming emperors were finally conquered and dethroned in 1644 by the Manchus, a tribe from Manchuria. They took the name of Ch'ing (purity), and compelled the Chinese to wear pigtails as a sign of subjugation. The Ch'ing emperors came to an end in 1912 with the founding of the Chinese Republic.

A discussion of Chinese pottery, as opposed to porcelain, must inevitably place greatest stress on the period which ended with the founding of the Sui Dynasty. The more important wares, therefore, are anterior to A.D. 960. These wares have mostly been recovered by excavation, principally from cemeteries and burial places. Some of this excavation has been deliberate, some accidental. For instance, during the construction of a railway cutting it was discovered that the route ran through a T'ang graveyard, and a great deal of pottery and other objects of art was recovered in this way. Burial customs, therefore, are of some importance to the student of Chinese pottery.

The earliest form of burial was in caves, to be followed by tombs of beehive shape made of rushes covered with clay. It was the practice, at one time, to bury wives and retainers at the same time as their husband and master, a practice strongly condemned by K'ung Fu-Tzŭ. As a result of his influence, the custom, which was widespread throughout the ancient world, was eventually discontinued, and pottery models were substituted.

Food in pottery vessels was placed in the tomb for the use of the spirit of the dead, and included such things as wheat and millet, preserved meats, and potable liquor. Bronze vessels are found in the graves of the more important personages, as well as bronze mirrors. Small jade amulets were used to preserve the corpse from evil spirits, and the orifices of the body were plugged with jade to prevent their entrance.

The tombs of the important officials had pottery figures of the finest quality, and during the T'ang period some superbly-made specimens were thus hidden from view until the spade of the excavator reclaimed them. Some of them are guardians of the tomb, intended to defend its occupant against demons and other evil influences.

*

Kansu province is the gateway of China from the West, and a group of funerary urns found in this region show distinct signs of Western influence in form and decoration. They may owe their origin to incursions from Mesopotamia, and related vessels are found as far west as Southern Russia.

The Kansu urns which are the best known have been found at Pan-shan and Ma-chang. They are rather more numerous than another type – the Yang-shao wares – which were first discovered at Yang-shao in Honan province by J. G. Andersson. (Plate 6a).

These examples of Neolithic pottery are difficult to date accurately, except within wide limits. They certainly do not appear earlier than 3000 B.C., whilst a date as late as the early part of the Shang dynasty – about 1500 B.C. – has been suggested for some of them.

Most of these urns seem to have been formed on a hand-turned (or 'slow') wheel, and many are of exceptionally large size. They are often painted with bold stylized patterns in red, black, white, and purple-brown, the colour of the body being a reddish-brown and the surface polished. Specimens are not infrequent in private collections, and the London national museums have examples of extremely fine quality.

Probably contemporary with these, and sometimes found with them, is a type of grey ware which was, at first, much more crudely wrought. Specimens usually have impressed patterns, or incised ornament, and the suggestion has been made that the impressed patterns were made by a 'beater' bound with string. The shape is most commonly globular, or the *li*, a curious tripod vessel related to a bronze vessel of the same shape, which was probably derived from the udders of a cow or some similar animal.

A finely-potted black ware has been found in Shantung, although only fragments exist, and a white ware has been excavated at An-Yang. The latter is a stoneware, and can probably be dated about 1100 B.C. To some extent it may be a precursor of the later porcelain, stoneware acting as a bridge between soft earthenware and translucent porcelain. A fine specimen of the white ware, the only complete example known, is in the Freer Gallery of Art at Washington.

A black polished ware has been found at Hsiao-t'un, of which a specimen is illustrated on Plate 6b. Another, based on the bronze *chüeh*, or libation cup, is in the Ontario Museum, together with a vase and a small spouted ewer which is the forerunner of the teapot.

Pottery of the Chou period is unglazed. It is often decorated with more or less elaborate impressed markings. These are sometimes of regular lozenge shape, but in other cases the pattern is much less precise, and consists of lines which form a vague and indistinct ornament. Patterns of the latter kind are referred to as 'mat-markings' because they were thought to have been caused by pressure from coarse textiles. This is very doubtful. Some are made by the string 'beater', others have obviously been scratched in.

Globular jars are the commonest survivals, but the *li*, the curious partially tripartite vessel already mentioned, is represented by a number of extant specimens.

Glazing first appears in the second century B.C. Some pottery of the late Chou period was decorated with glass paste, and it is possible that glazing developed from some such process. A glaze on some vessels of the period was thought by Hobson to have arisen from wood ashes falling on the surface during firing, a likely enough supposition. The application may, however, have been deliberate.

Possibly the commonest surviving form of the Han period is the *hu*, or wine jar, of which many specimens remain. This is found both glazed and unglazed, and in the latter case is sometimes decorated with unfired pigments. The body is a dark reddish-brown, and is considerably harder than most of the later T'ang pottery. The glaze, where present, varies from a dark green derived from copper oxide to a brownish-green or a greenish-brown. The glaze is a lead silicate, comparatively thick, which sometimes finishes in drops. It is finely crackled. Often it has a well-marked iridescence resulting from burial, and this may even obscure the colour of the glaze. These jars were fired mouth downwards, and there are usually defects in the glaze at this point which mark the position of the kiln supports. This is the first true glaze to be seen from China, and was probably developed independently of the West, since it is unlikely that China had contacts at this time which were close enough to give them the kind of technical information they needed.

Jars of this kind were of considerable size, and derived from a bronze vessel of the same name. Most have a simple ornament of incised lines running round the body for the purpose of accenting the form. Some have ring handles moulded integrally. Since these have no practical use, they testify to the bronze origin. Moulded *tao ti'eh* masks are sometimes found above the handles, and occasionally a frieze of figures runs round the shoulder of the jar. Friezes of this kind were taken from bronze originals as moulds, and used to ornament the pottery version. A well-known type depicts men mounted on fabulous monsters shooting arrows and throwing spears.

Another relatively common Han type, too often found without its cover, is the so-called 'Hill' jar. This is in the form of a cylinder mounted on three feet roughly shaped in the form of bears. The moulded cover represents a mountainous island set in waves – the Taoist Isles of the Blest. The cylindrical body is surrounded with a frieze of mythological animals, or else is plain except for an ornament of concentric circles. The Chinese call these *po shan lu*, and the same term is applied to a smaller censer, or incense burner, in the form of a stem cup in an integral saucer, with a similar mountainous cover.

Another Han form less often seen is the covered *ting*, an altar vessel on three legs with two heavy outcurving handles. This was also copied from a bronze vessel which is perhaps the commonest surviving type of the period. They often reach a very large size in the bronze version.

The granary jar is roughly cylindrical, and tapers slightly towards the base. It has a cover made to simulate the roof of a grain silo, and stands on three feet made in the shape of bears similar to the feet of the 'Hill' jar. It has no bronze affiliations.

Unglazed greyish-black pottery covered with white or light coloured slip and decorated with unfired pigments occurs in a variety of forms based on the *hu*. This type seems to have been made well into the following period, and one example with lacquer instead of the usual pigments is known. The early versions have the base recessed upwards as far as the main body of the vase. The later versions are completely hollow.

The funerary wares include models of the members of the dead man's family, his servants, his domestic and farm animals, implements and domestic furniture (e.g. cooking stoves), farm buildings (pigsties, well-heads, &c.), and even the house itself. Models of dogs may have been intended as tomb guardians. Generally the figures are smaller than those found in the T'ang tombs, and less realistically modelled. Many of these are covered with the green glaze. Others are in a dark grey body painted with unfired pigment. Although the finest examples are scarce, the commoner variety are seen fairly often.

Bricks and tiles with impressed ornament are often lively in style and well executed. The figure subjects are usually in the form of a continuous frieze, and are similar in style to friezes on bronze and pottery vessels.

Bronze vessels were much valued during the Han dynasty, particularly the older Shang and Chou specimens. It is therefore possible that the green glaze which is the most important technical innovation of the period may have been an attempt to reproduce the *patina* of old bronze. No doubt the pottery vessels in bronze forms were intended to act as substitutes for the more valuable material.

The following period, the Six Dynasties (A.D. 220–587), was a time of strife and unsettled conditions. During part of it a Tartar kingdom (referred to as the Northern Wei) was established in the Northern Provinces, to which some tomb-figures have been attributed. These are discussed later. Buddhism, introduced during the Han Dynasty, gathered adherents, and some important Buddhist sculpture can be ascribed to the period.

In some ways the pottery is the forerunner of the later T'ang styles. Both the horse and the camel appear in somewhat cruder forms. Much of this pottery is in a blackish-grey body covered with white or red slip, and coloured with unfired pigments. The treatment of the finer specimens is more formal than the naturalistic T'ang examples.

Pilgrim flasks with an olive or a green glaze belong to this period, and in shape and decoration are remniscent of Western forms. The influence is Hellenistic, probably arriving in China by way of Persia. These flasks were continued with variations into the T'ang period, and were translated later into porcelain.

A few Han types, such as a later form of *hu* with minor modifications, were perhaps still being made, and Yüeh ware, a porcellanous celadon, first appears at this time. Dating is for the most part difficult, and there was undoubtedly some overlapping of styles at both ends.

The T'ang Dynasty (618–906) was one of great creative activity. It coincided with a period of prosperity, and the influence of Greece and Persia testifies to the numerous contacts with the Western world. Although we owe much of our knowledge, and most of our specimens, to Chinese burial customs, there are native records of factories, some of which can be related to surviving wares.

The identification of T'ang pottery rests on comparison with examples found in tombs which can be dated with reasonable certainty, and on fragments found on such sites as Samarra.

Most surviving T'ang wares are in a pottery body which is so lightly fired that it can be marked with the finger-nail. It is also highly absorbent, and fractures easily. In colour it is a light reddish-brown or buff-pink. The glaze is a soft lead variety, which was used in a number of colours – green, blue, dark blue, yellow, orange, straw-colour, and brown – either alone or in conjunction with one another, and frequently sponged on with a splashed or dappled effect. Unglazed wares made in this body (figures particularly) were painted with cold pigments.

The glaze normally has a fine crackle. This in conjunction with other characteristics is a test of genuineness, but not entirely to be relied upon.

The porcellanous stonewares have been described in a previous volume in this series,* and are not here discussed, but a dark grey stoneware and a stoneware body which is almost black have been identified as belonging to the period.

One of the characteristics of T'ang pottery is the inability of the potter to control the downward flow of the glaze. This usually stops short in an irregular wavy line, but sometimes falls to the footring. Where the glaze falls short, the amount of surface left unglazed is variable, ranging from two-thirds to one-third. Rarely it is equidistant between rim and footring. Infrequently, a white slip was first used, and a glaze added over it.

The nature of the body makes it comparatively easy to copy T'ang wares fairly deceptively. Where a glaze is added it becomes much more difficult, since the hazards of time and burial usually have a well-marked effect on a genuine glaze. Most usually reproduced are those things which are unglazed, and either undecorated, or slightly decorated in unfired pigments. The nature of the body also makes restoration easy and difficult to detect. Since it is extremely soft, however, it is also vulnerable, and allowance ought to be made for this in passing judgement on a restored example. As a rough-and-ready test, the body of modern reproductions usually lacks something of the moisture absorbency of the older examples.

When the possibility of a specimen being a reproduction is being considered, particular attention should be paid to its nature. Many of the rougher kinds of tomb figures have been copied, but such elaborate things as the fighting horses, at one time much in demand for interior decoration, were also produced to fill a demand too great for the number of genuine examples existing.

Apart from the splashed wares already mentioned, the glazes were used as monochromes, the rarest being a blue derived from cobalt. A remarkable series of dishes with engraved or moulded designs, which served to limit the flow of the coloured glazes over the surface, is among the best of the T'ang wares.

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* *Porcelain Through the Ages* (Pelican Books).

The cruder T'ang tomb figures of the buff pottery type are often unglazed and decorated with cold pigments, or covered with a straw-coloured glaze. The unfired pigments are usually red, white, black, and, perhaps, green. The better figures are usually decorated with coloured glazes, although this generalization is by no means certain. Some of the unglazed figures are of very fine quality. Figures are usually hollow-cast, and horses and camels have an opening in the belly. Human figures include dancers, a variety of *genre* subjects, wrestlers, warriors, and so forth. Animals are mostly extremely well-modelled, and the Bactrian horse appears in a variety of forms. This was introduced into China about 138 B.C. The Bactrian camel is less often seen, but is usually large and superbly modelled. Mythological figures include various tomb guardians, and such figures as the God of Death, and the Judge of Hell. Tomb guardians (*t'u Kuai*) are often of large size, and fantastic in shape. All these were made in large quantities, and were widely distributed in the tombs of the period.

An unusual group of life-size figures found in a cave at I-Chou in Chihli deserves mention here. These represent Buddhist disciples, or *Lohan*, and examples are to be found in various public collections throughout the world. The example in this country is housed in the British Museum. At first awarded a T'ang date, some authorities have since had second thoughts, and the date is now disputed. A number of T'ang styles were revived during the Ming period, and there was even a short-lived fashion for grave figures, which had fallen into disuse at the beginning of the Sung Dynasty.

Although many large T'ang figures were made, very few even approach this size. On grounds of style alone I feel that there is something to be said in favour of Ming. Basil Gray* suggests that they might be as late as the eleventh century, whilst favouring an earlier date, but the eleventh century would put them into the Sung period, and they have few affinities with anything else made at the time. Those figures which were made during the Sung period came from the kilns at Tz'ŭ Chou, and these have nothing to do with the figures under discussion. The point is amusing to debate. Their artistic value remains unaltered, whatever the period.

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* *Early Chinese Pottery and Porcelain* (Faber).

Grey pottery tomb figures are often attributed to the Northern Wei. Particularly is this so with equestrian figures. The dating is probably correct in most cases, but I think that, in hazarding a date for this class, the style of modelling should be considered. All the Wei figures are not crudely modelled. The best of them, in fact, approach the skill of the T'ang craftsmen. But they do lack something of the realism of the later specimens. T'ang figures are more lifelike, and are usually full of movement. The Wei camel, for example, stands stolidly and without expression. The T'ang camel often has his head thrown back, the mouth open in a snarl. T'ang horses often raise a fore-hoof, bend the neck, or show rage. Even those standing four-square on their base have an alertness which is missing from earlier examples. Much the same applies to human figures. T'ang dancers writhe sinuously instead of standing in symmetrically draped robes with hands clasped in front. These, to my mind, are fairly good criteria for differentiating between the earlier and the later examples, although they are by no means infallible. Buff pottery figures are undoubtedly T'ang when they are not later reproductions. For the most part, T'ang figures were taken from moulds, individually modelled examples being the exception.

T'ang vessels are very numerous, and consist of bowls of various shapes and sizes, ewers, vases, and such things. Large globular vases are a typical T'ang shape, and among the less frequent objects may be mentioned the *amphorae* with high dragon handles showing Greek influence, the bottle with the long slender neck and foliate mouth, some ewers based on Sassanian metalwork from Persia, as well as the magnificent forms of porcellanous Yüeh celadon.

A departure from the coloured glazes is the dark brown tea-dust glaze which sometimes has streaks of pale blue. This was possibly from Honan, and has some relationship to later wares from this region. 'Marbled' wares were made by combing slips of contrasting colours, or by mingling differently coloured clays. Specimens are rare. Most T'ang vessels stand on a flat base where appropriate, but the later wares had a recessed base inside a footring in some cases, although this did not become common until the Sung period. The line of demarcation between late T'ang and the earlier Sung wares is hazy, and it would be dangerous to use this feature as a method of dating. There is little T'ang linear decoration, but when it occurs it is particularly free and natural.

During the T'ang Dynasty China carried on an extensive trade with the West in pottery and other manufactured goods. It was largely in the hands of Arab merchants, although Chinese junks penetrated as far as the Persian Gulf. The caravan routes brought these wares to Mesopotamia and beyond, whilst Egypt was supplied by the sea routes.

The pottery wares of the Sung dynasty were of a humbler type, the emphasis being on porcellanous stonewares and porcelain. The porcellanous stonewares for various reasons are better treated as porcelain. Whilst they do not entirely conform to the European definition of porcelain, they were so regarded by the Chinese. The wares which fall to be considered in a book devoted to pottery, therefore, are very few. Doubtless some of the T'ang wares were continued into the Sung period, and some examples which are stylistically T'ang ought, so far as date is concerned, to be called Sung. This, however, is a small matter.

The kilns of Tz'ŭ Chou (Chihli province) were in existence in the T'ang period, and they approached stoneware much more in the spirit of the maker of pottery. The series of wares which are slip covered, the decoration being incised in the *sgraffito* technique, can fairly be said to belong to this class. The same is applicable to those with a brown or black glaze through which the decoration has been carved. The motifs are usually floral, in keeping with the general feeling of the period.

Another group of wares from the same district is painted in a colour which varies from brownish-black to sepia. These are the first definite examples of brushwork from China. By the latter part of the Sung dynasty, painting of simple designs in red and green enamel over a white slip made its appearance. This rare type usually consists of bowls of varying size, one in my possession being bound with a copper rim in a way more familiar with Ting wares.

The monochrome painted class may have been inspired by painted wares from Persia, and this supposition is reinforced by the existence of a rare type painted under a turquoise glaze which is similar to a fairly common Islamic type from Sultanabad and elsewhere.

Apart from a range of vases almost monumental in their simplicity of form, the Tz'ŭ Chou potters made other things of more delicate shape. The pillow is an unusual object, although it is more comfortable than its appearance suggests. A fine cream-coloured stoneware, known as Chü-lu Hsien, may have been made in or near Tz'ŭ Chou.

It is only exceptionally that figures can be awarded a Sung date. Those which exist are almost always painted with rather primitive enamels – yellow, green, and the rust-coloured iron red – over a cream glaze. They are usually modelled with touches of sly humour which is missing from T'ang and Ming figures.

The wares of Chien-an in Fukien province can, perhaps, be regarded with some justification as coming under the heading of pottery, principally because they were held in high esteem in Japan for use in the Tea Ceremony, and there were called *temmoku*. They were equally well regarded in China, and were reputed to cause the tea to retain its heat. The glaze is an exceedingly dark brown – almost black – over a dark stoneware body. It finishes short of the base in a thick roll, and markings in the glaze vary. Those in the form of fine golden-brown streaks are referred to as 'hare's fur'. Many of these markings were accidental, owing to the occurrence of impurities in the glaze material, and the finest were much prized.

No new wares were made during the Yüan period, although the porcelain body was developed, and began to approach the material associated with the early Ming body. The kilns at Tz'ŭ Chou, Chien-an, and other well-known centres, for the most part continued to make the same type of ware. Apart from a tendency towards the florid and the flamboyant, there is little difference to be observed in decoration. In fact, except for the painted decoration, the Yüan period approaches far more closely to Sung than it does to Ming, and the Ming styles were a new departure.

During the Ming dynasty the kilns of Kuangtung in Southern China were active. Those of Fatshan (sometimes called Shekwan) made a reddish-brown stoneware covered with a dense streaked *flambé* (transmutation) glaze. The glaze was variously coloured, and the transmutations were due to alterations in the atmosphere of the kiln. This was done by increasing the proportion of carbon monoxide, thus altering the colour yielded by the particular oxide. A common variety was red streaked with blue, or blue streaked with red. These effects were largely fortuitous, but not entirely so. The usual practice was to throw some wet wood on the kiln when it was at its highest temperature. A celadon glaze was also used over a body which burned bright red in firing. Small shrines with a central figure of Kuan Yin are a not unusual example of this kind of work. These glaze effects appear to have been due to the use of both copper and iron.

At this place copies of the Sung Chün ware were made – the so-called Fatshan Chün. They are not particularly deceptive. The really close copies were made at Ching-tê Chên during the eighteenth century. *Ma Chün* ought also to be included. It has a reddish body with a thick light blue or lavender-coloured glaze which is dense and opaque in appearance. Usually it has a purple or a crimson splash. This ware is also known as 'soft Chün' and was made in the Kuangtung district.

The dating of specimens is very difficult. Most surviving examples were made in the eighteenth century or later. Chinese records place the origin of these kilns in the Sung dynasty, but nothing of this date can be recognized.

The wares of Yi-Hsing in Kiangsu were first made during the sixteenth century. They are important for their subsequent influence on European stonewares. Teapots and winepots made here were often included in chests of tea exported to Europe in the seventeenth century, and were in great demand for brewing the new drink. The reddish stoneware body was copied extensively in Germany, Holland, and England. It was the prototype of Böttger's red stoneware, and the red wares of the Elers Brothers in Staffordshire, as well as of Dutch stonewares by Arij de Milde and others, all of which are later described. In Europe it was at first called *boccaro* ware from its resemblance to some Mexican pottery imported by the Portuguese. The body varies between red and dark brown, and differently coloured clays were sometimes mixed. Many examples are based on natural forms, and are often most elaborate. Modelling is extremely sharp. Some examples were cut and polished by lapidaries.

The shapes vary from the complicated 'Buddha's hand' citron – a fruit with several finger-like appendages – to part of a tree-trunk naturalistically rendered. These things were later copied in Japan.

Yi-Hsing pottery was rarely glazed. Some specimens have applied or incised designs. Inscriptions are to be seen sometimes in addition. Certain Sung wares were also imitated – particularly Ko, Kuan, and Chün – and this was first done, traditionally, by a potter named Ou.

Like the kilns at Kuangtung, those of Yi-Hsing were working until recently, and may still be working. Since they have undoubtedly made things in the traditional styles during the many years of their existence, dating is extremely difficult.

During the Ming period there was a revival of pottery decorated in coloured glazes in the T'ang style. Some of these have considerable refinement, particularly in the drawing of the *sgraffiato* designs.

Burial customs during the Ming period called for the use of pottery. This included both vessels and figures, although carved wood figures were also used for the same purpose.

The not uncommon pottery *koro** (or incense burners) sometimes were decorated with elaborately modelled dragons writhing round the body. These were made for use on the altars, and are part of a set which also includes two candlesticks and two

*A Japanese word often applied to Chinese vessels used for this purpose.

vases. They are usually decorated in coloured glazes, of which turquoise predominates.

The *san ts'ai*, or three-colour ware, is difficult to classify as either pottery or porcelain. The body varies between the two extremes. This variety was decorated with coloured lead glazes kept from intermingling by *cloisons* formed from clay threads. Usually a brilliant purple blue predominates, but yellow, *aubergine*, turquoise, or dark green were used in addition. The turquoise glaze was also used as a monochrome on jars and vases, and the suggestion that these things may have been the later work of Chün Chou raises cause for some interesting speculation.

Large stoneware and pottery figures of one kind or another such as horsemen, dragons, lions, and so forth, were used in architecture – as ridge tiles, finials, and for similar purposes. They are not uncommon and make excellent interior decoration in the right setting. To some extent the Ming period overlapped the Ch'ing dynasty in the manufacture of such things, and precise dating is difficult. They are usually decorated with the same coloured glazes mentioned above, but lack the quality and brilliance of those employed on the *san ts'ai* wares. Garden seats are usually barrel-shaped, and made in stoneware, although porcelain examples are not unknown.

Ming pottery figures are of good quality and commonly decorated in coloured glazes over a buff body. Similar figures have been made from the Ming period onwards, and the only method of dating which can be used in many cases is stylistic – always dangerous ground.

Pottery made during the Ch'ing period is comparatively unknown and of poor quality. Porcelain was the preferred material, and the Chinese could, by now, handle it so successfully that there was no incentive to use anything else.

The early wares of Korea are, in many ways, similar to those of China. Those of the Silla period (57 B.C. to A.D. 936) are usually in a grey body which varies in hardness. It is frequently unglazed and decorated with incised patterns and 'mat-markings'. Bowls on high stems pierced with slots, bowls, and similar things, are known.

The period of the Koryu (Korai)* Dynasty began in A.D. 918. Most of the wares are either porcelain or porcellanous stoneware, but specimens with a brownish-grey glaze over a grey stoneware body could possibly be regarded as pottery rather than porcelain. One of the peculiarities of some Korean wares is the marks which appear on the base showing where the piece has stood in the kiln on little piles of sand. The *mishima* decoration, made by inlaying white or black clay, usually in radial patterns, is Korean in origin and copied later in Japan.

The wares of the Yi dynasty (1392–1910) are much coarser. A type with a light buff crackled glaze suggests the origin of a similar type of ware at Satsuma in Japan. Others resemble some of the Tea Ceremony wares, particularly a variety painted with brushed slip.

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Japan comprises four large islands, and over five hundred small ones. There are nearly two hundred volcanoes, of which the best known, Fuji-yama, is frequently represented in arts of all kinds. It is probably the most unstable region in the world, two or three perceptible earth tremors being recorded every week. For this reason most of the buildings of Japan are light and flimsy. They are easily erected, and made so that danger from collapse is reduced to a minimum.

The origin of the present inhabitants of Japan has been disputed. It is probable that they are related to the Chinese, and that both came originally from the region of the Tigris and the Euphrates. When these people reached the Japanese islands some time during the first millennium B.C. they found them inhabited by an Indo-European race who had crossed over from Siberia. These people (the Ainu), who survive in decreasing numbers in the Northern islands, made pottery which has been recovered from graves of the period. This is known as *Jomon* ware, and a specimen is here illustrated (Plate 13). Examples of it are very rare in Europe. The slightly later Yayoi wares were probably made by an invading race.

Between the third and the twelfth centuries A.D. Buddhism and Confucianism were introduced from China. Japanese history has been full of internecine strife, but there is nothing which corresponds to the rise and fall of the Chinese dynasties. The first Europeans to land arrived in 1542. They were Portuguese, and landed in the island of Kyushu.

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* Whence *Korea.*

Although its porcelain is well known in the West, Japanese pottery is still largely a closed book. I cannot, in so small a space, try to open it. It is possible, however, to write enough to give an indication of general trends, and the pitfalls awaiting the collector.

The first necessity, if one is to reduce knowledge of the ceramic art to paper, is a system whereby related and analogous wares can be classified, co-related, and discussed. This, of course, is always a dangerous proceeding in which, unless we are aware of the danger, the scheme of classification can become more important than the objects themselves, and a balance must be held carefully between the two. It is from this necessity that the custom has grown up which lays a certain amount of stress on identification of the source, and its correct placing in time. Whilst this is frequently difficult with some wares. it is almost impossible in the case of Japanese pottery.

To classify, the terms of classification must be agreed, but in Japan wares made at different places may be given the same name. They may be called by the town of manufacture, by the province, by the principal place of sale, by the name of a Tea Master, or by that of a ruling prince. The potter who made them frequently had several names which are regarded as interchangeable. For instance, Kenzan was also called Ogata, Shinsho, Sansho, Shinzaburo, Shoko, Suiseido, Shisui, Reikai, Torin, and other names. Another name for Kato Shirozaemon is Toshiro, and so forth. Moreover, some of these wares were made by individual studio-potters, and not in factories. Again, the wares of Kenzan, who lived during the latter part of the seventeenth century, have been extensively copied, and the most that can be said for the greater number of specimens attributed to him is that they are in his style, although many bear his mark.

The pottery of Japan owes much in its origin to both China and Korea, and the introduction of the potter's wheel into

Japan is traditionally but erroneously ascribed to a Korean monk. Improvements in the earlier primitive glazes are attributed to a visit paid by Kato Shirozaemon to China during the Sung Dynasty. After his return he commenced work at Seto, in Owari province, and his wares, and those of his descendants, were much in demand for use in the Tea Ceremony.

The *raku* wares came from the neighbourhood of Kyoto, in Yamashiro province, and were also used for the Tea Ceremony. These were covered with a lead glaze, and were fired at an exceedingly low temperature which made the body both soft and porous. They were first made by a Korean potter about 1525, and continued by his son. In 1588 the ware was brought to the notice of Taiko Hideyoshi, the conqueror of Korea, who awarded the son, Chojiro, a gold seal engraved with the word *raku*, which means *enjoyment* or *felicity*.

The glaze of these and succeeding wares has always been thick and treacly. At first dark brown or black, it became a light red, and, in the seventeenth century, a straw-coloured glaze was developed. Later, green and cream and other variations came into use. The ware is by ordinary standards primitive in appearance. It has been extensively imitated in Japan, often by amateur potters, since elaborate kilns are not essential to the attainment of the necessary firing temperature.

Primitive wares of another kind were made at the village of Nagaro-Mura, and called Shigaraki-yaki. *Yaki* is equivalent to the Chinese *yao*, and means *ware*. This was a greyish-buff stoneware with various kinds of streaked and spotted glazes. Iga-yaki was a similar kind of pottery which is often confused with it.

The popularity of this kind of pottery needs some explanation. A variety of objects were made for the Tea Ceremony (*cha-no-yu*). These include tea-jars, tea-bowls, trays, charcoal braziers, and such things. Most of them seem to be roughly and even crudely made, but closer study reveals that a great deal of skill and conscious artifice has gone to achieve the result. The aim of the Tea Ceremony was to produce an artificial atmosphere of refined poverty, and it was conducted according to strict codes of behaviour. Despite the appearance of the utensils, they were treasured, the tea-jars being kept in embroidered bags, and the tea-bowls in padded boxes. Specimens are, indeed, incomplete without these additions. Their qualities were the subject of much discussion, the heat-retaining properties of one type of bowl being carefully compared with those of another. The relative ease with which a bowl fitted into the hand, or could be handed to one's neighbour, was also regarded as important. The room in which the Ceremony was conducted had to be of a certain size, and the decoration was in keeping with its purpose. The Ceremony itself was under the direction of a Tea Master, an autocrat who dictated matters of taste in the furnishings, and search for suitable bowls and other utensils was carried to great lengths. It was, therefore, an extremely powerful cult which had great influence on the course taken by Japanese pottery.

Apart from these things, most Japanese pottery is decorative in intent. Wares for ordinary domestic use were more frequently made of lacquered wood. Vases were important, since they were used to hold flowers, and flower-arrangement has been elevated in Japan to the status of a complicated art, girls being trained for many years in its principles. Vases can be either the standing variety, or those intended to be hung from posts. The use of incense provided the necessity for the scent-box (*kogo*), the brazier or incense burner (*koro*), and such things as the clove-boiler, which was also used for scenting the room. Tea-pots and cups for ordinary tea-drinking are more conventionally finished than those made for the Tea Ceremony.

The canons of Japanese art are very different from those approved elsewhere. They differ principally in the acceptance of asymmetricality. The arts of both China and the West balance the elements of design against each other. They are even symmetrical in their asymmetry, as can be seen from an examination of the *rococo* style in Europe, or in some of the figures of the late Ming period. This quality is implicit not only in the decorative arts themselves, but in the arrangement of objects. Vases are made in pairs, or sets. Figures are often in pairs. Border designs on plates are repetitive. The composition of a landscape or group of figures balances mass against mass.

By Western standards Japanese art is uncomfortable until the idiom has been absorbed, because, at first sight, it appears to be totally unbalanced. The Tea Ceremony wares are often distorted. Indeed, the wheel was abandoned in some cases, and the bowls shaped with the hand especially to achieve this quality. An examination of porcelain will often show that the painting is on one side of the plate, the rest being left white. Closer acquaintance will reveal that it has a peculiar balance of its own, such as the contrast between the painted design and the white porcelain particularly to be seen in the wares of Sakaida Kakiemon, and the effect is, ultimately, much more alive and interesting than a repetitive design. Vitality is one of the principal features of Japanese art, and the finest brushwork is comparable only to the best Chinese work.

Japanese pottery has many rewards for the student and the collector, but its idiom is strange, and needs much understanding. It is extremely difficult to be sure of the authenticity of many specimens in such an uncharted field. Pottery made in the style of one of the masters was sometimes signed with his name as a tribute, much in the same way as the Chinese put the mark of the Ming dynasty on to nineteenth-century porcelain. Few people have, therefore, cared to tackle the problem. Of course, in one way, these difficulties have a salutary effect. It forces evaluation of the objects themselves, uninfluenced by any label which has been attached to them.

The Japanese regard many of the kilns making Tea Ceremony wares, and things of the kind, as having existed from medieval times. This may well be true, but the dating of existing specimens to the period in question is, to say the least, extremely doubtful.

A renaissance in ceramic art took place when Hideyoshi brought back Korean potters in the train of his armies. Whilst the Tea Ceremony wares, with their thick glazes and asymmetrical shapes, were still made, other varieties became popular, and the earlier glazes became more sophisticated and interesting.

There is space to mention only a few of the many Japanese centres of manufacture, but perhaps the most familiar name to most Europeans is that of Satsuma. Since most Europeans have not yet seen a genuine example, although they have seen many passing by the name, some brief description is necessary. Satsuma is on the island of Kyushu, and its wares date back to the early part of the seventeenth century. When Korean potters were established here they first made *mishima* wares, but later introduced many other effects, including the *lizard skin* glaze. This looks very much as the name suggests and is distinctly unpleasant, at least to Western taste. They also imitated Kuang-tung glazes, black glazes, and many others.

Until the end of the eighteenth century little painted ware was made, but about this time the kilns began to make a cream-coloured pottery with a finely crackled glaze. This was decorated with enamel colours and gilding, and the painting increased in elaboration until it covered the entire surface. Even the latest and worst Satsuma pottery of this kind, however, is painted with painstaking care and skill, and with great attention to detail. The crude versions of it so freely exported during the nineteenth century were copies done for the European market elsewhere, perhaps at Kyoto.

Kyoto, in Yamashiro province, as I have already noted, first made *raku* ware. Later the early wares of Seto were copied there. An earthenware with a finely crackled yellow glaze first made at the Awata kilns was decorated with blue and brown pigments, some of it being painted by the noted ceramic artist, Ninsei, who started to use enamels about the year 1655. He also used gold and silver. Kenzan, already mentioned, also painted in the blue and brown pigments. His work, done with the fewest possible brush strokes, is much valued in Japan. He later worked at Tokyo. Dohachi painted at Kyoto. His favourite subjects were birds, flowers, and landscapes in a naturalistic style.

Bizen ware, made at Imbe in Bizen province, is said to date from the end of the fourteenth century. The principle types were made subsequent to 1583 when they received encouragement from Hideyoshi. The body is either red or bluish brown. The latter ware is unglazed but has a natural gloss. Vases, models of human figures, animals, and such things were produced in a closely detailed naturalistic style. The wares of Yi-Hsing were copied.

Banko wares take their name from a well-known potter who lived between 1736 and 1795. He copied many things, including *raku* and Satsuma, very closely, as well as the Ming 'green and red' family. Teapots and flower vases form the greater part of surviving wares credited to him. He used marbled clays occasionally, and some specimens were so thin that the pressure of the potter's fingers was transmitted from the inside to the exterior. His work was copied in the nineteenth century by a potter who found his recipes.

These brief notes on Japanese pottery only touch the fringes of the subject. It is difficult to help the student who wants to pursue it. Hannover's *Pottery and Porcelain* gives much more information, although it can hardly be called comprehensive, and in some cases is a little out of date. Honey (*The Ceramic Art of the Far East*) devotes a short section to it which is a lucid exposition of the main principles, although it is hardly of much assistance in the identification of the wares. These apart, most of the available literature has been published in Japan.

Some specimens are marked, but the marks are nearly always valueless. There is a long list in Chaffer's *Marks and Monograms* for the curious, but they are certainly not proof of authenticity, and should not be so regarded.

The collector has two possible approaches. He can either select specimens because they appeal to his own taste at the moment, hoping that time and greater knowledge will confirm his judgement, or he can first steep himself in Japanese lore and tradition. Whichever he chooses, he will have nothing to regret. Japanese art has many rewards for those who are prepared to spend time and trouble, and to approach it unprejudiced by memories of the mistakes of the nineteenth century.

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CHAPTER FOUR

Persia and the Middle East

THE pottery of Persia, particularly from the ninth to the twelfth centuries (approximately contemporary with the latter part of the T'ang and the following Sung dynasty), is of particular importance both for its artistic merit and for its influence on later Turkish and European pottery.

Persia, or Iran, stands on the great caravan routes from China to the West, and contacts with China over the centuries were many. By the eighth century there was an Arab settlement in Canton, and Persian influence in Chinese pottery is noticeable. Moreover, cobalt blue as a pigment for porcelain decoration was derived from Persia, and much Chinese porcelain is painted with 'Mohammedan blue'. The Persians, particularly during the sixteenth and seventeenth centuries, closely copied Chinese styles, and T'ang pottery was copied at a much earlier date. Accounts of Persia dating back to the Han period tell of an advanced civilization in which craft-workers had reached a high degree of skill and artistry, and the Persians occupied a midway position between East and West in which they took something from both cultures. The defeat of Darius by Alexander the Great in 331 B.C. brought the influence of Greek art to Persia and beyond, whence it percolated to China and is apparent in some of the vases of the T'ang dynasty.

In A.D. 226 a revolution led to the founding of the Sassanid Empire under Ardashir I who claimed descent from the Achaemenid family to which Darius belonged. By 260 the Persians had turned westwards, taking Antioch and defeating the Roman emperor Valerian. For the next three centuries, war between the Sassanids and Byzantium laid waste to Asia Minor, and peace was finally concluded in 628 when Chosroes II was murdered by his son.

About the same time Mohammed was active in the Yemen, a Persian province of Southern Arabia, but the rulers of Persia had more to occupy them than calls from an unknown prophet to believe in the True God. At first unheeded, by 629 Mohammed ruled in Mecca, and by his death in 632, at the age of 62, he was virtually master of Arabia.

Mohammed was succeeded by his friend and admirer, the fanatic Abu Bekr, who had been his constant supporter, and who was replaced at his death by the Caliph Omar I. The expansion of Islam was begun by Abu Bekr, and soon Arab armies were marching against Persia and Syria. Heraclius of Syria was defeated by the Arab general, Khalid, in 636, and the victorious armies entered Damascus and Antioch, pushing the Byzantine Empire back beyond the Syrian frontiers. The Persian army was routed at Kadessia in 637, and Palestine and Egypt fell into the hands of the Moslems without a fight, Jerusalem surrendering to Omar in person in 638.

The strength of Islam lay in the simplicity of its way of life. Omar, hearing that one of his governors had built for himself a palace, ordered him to pull it down again, writing: 'Would you depart from the custom of our Prophet, and be as magnificent as those Persian Emperors, and descend to hell, even as they have done?'

The pressure against Byzantium was not maintained. Instead, the armies of Islam followed the North African coast into Spain, where their incursions were finally halted by Charles Martel at Tours in 732.

The third Caliph, Othman, of the family of the Omayyads, was a politician whose religious fervour was somewhat less. A feud had developed between the children of the Prophet's *harem* in which the Omayyads were supported by his favourite wife, Ayesha, and Ali, husband of Mohammed's daughter, Fatima, claimed the Caliphate. These disputes resulted in the murder of Othman in 656, and the eventual emergence of the two principal Islamic sects, the Shiites and the Sunnites.

The rise of the Omayyad Caliphate led to the transfer of the centre of power from Medina to Damascus, and by the year 714 the empire extended, under Walid I, from the borders of China to the Pyrenees, with Byzantium, hard pressed, barely repelling the assaults of the invaders. They attacked by sea in

717, and were thrown back by Leo the Isaurian, a defeat which led to the decay of the Omayyad line. The expansion of the Islamic empire had reached its farthest extent.

Nevertheless, the decline was slow. The religious orthodoxy of Walid II (743–744) was called into question, and a reaction began against the luxuries of the Court of Damascus. This was led by the Abbas family, and a successful revolution was completed in 749. Those of the male Omayyads who could be found were slaughtered by Abul Abbas, the new Caliph.

The Abbasids were supported by the Persians, and the new Caliphs surrounded themselves with Persian ministers, such as the Barmecid family, whose luxurious way of living rivalled that of the Caliph himself. To the Court of Baghdad, which was a flourishing mercantile city, came poets, artists, and philosophers, and for a while it could without exaggeration be described as the centre of civilization.

The best known Abassid Caliph is Harun-ar-Rashid (Aaron the Upright, 786–809) who was the central figure of many of the stories of the Arabian Nights, and after whose death the decline of the Islamic empire became an obvious fact.

At the end of the ninth century a revolt took place in the north-eastern province of Khorasan which led to the establishment of a native Persian dynasty, the Samanids. They made themselves almost completely independent of the Caliphs, whilst still paying lip-service to Baghdad. They endured for almost a century, and although the capital remained at Baghdad as hitherto, the Caliph was virtually a prisoner in his palace.

The Turks began to move into the vacuum thus created. These, and other wandering tribes from Central Asia, had threatened the eastern borders of Persia for centuries. Early in the eleventh century these tribes were united by Toghrul Beg, who entered Baghdad in 1055. Although the Caliph's temporal powers were shorn from him, and he was entirely subservient to his Turkish palace guards, Toghrul established his capital at Rayy and maintained the Caliph in Baghdad.

Toghrul adopted the dynastic name of Seljuk, and, under Alp Arslan, the Seljuk Turks defeated the Byzantine Army in 1071, thus making themselves the rulers of Anatolia. The poet

Omar Khayyám wrote the *Rubá'iyát* under the rule of the Turkish king, Melik Shah.

I have already mentioned the subjugation of China by the Mongols under Jenghiz Khan. It remains briefly to describe his impact on Persia and the countries westward.

The irruption of the Mongols into Persia was provoked by the governor of Khorezmia, an area which included Turkestan and parts of Persia and Northern India. In 1218 Jenghiz sent emissaries to Khorezmia who were promptly executed as a gesture of defiance. The hordes of Mongol horsemen then turned westward to avenge the insult. The tide was irresistible, and they finally defeated a Russian army under the Prince of Kiev to the north of the Caspian Sea. This caused the rulers of Byzantium frantically to repair and strengthen their defences.

The death of Jenghiz in 1227 called a halt to this invasion, but it was resumed under his successor, Ogdai Khan, who defeated a combined army drawn from Germany and Poland at Liegnitz in Lower Silesia in 1241. Here the Mongol army stopped, possibly in part because of the death of Ogdai in the same year, but partly, no doubt, because the *terrain* was no longer favourable to the characteristic manoeuvres of the Mongolian horsemen.

There were many disputes about the succession which were not finally resolved until 1251. Mangu then became Great Khan, Kublai was made governor of China, and Hulagu given Persia in 1256. After the death of Mangu, Kublai became the Great Khan.

The Mongols were bitterly hostile to Islam. They turned Baghdad into a rubbish-heap, massacred its inhabitants, and destroyed the system of irrigation which had served the region for perhaps 6000 years, leaving behind a desert. After the death of Kublai in 1294, the Mongols slowly reverted to their original tribal status and the empire broke up.

The Ottoman Turks were originally a small band of nomads who fled westward before the armies of Jenghiz. They ended in Anatolia among the Seljuks, and gradually dominated them. They spread slowly farther westward into Bulgaria, Macedonia, and Yugoslavia, until Byzantium was surrounded on all sides.

At first relations were friendly, but in 1453 the city was attacked by the Sultan Muhammad II and captured, thus ending Byzantine influence in Europe and the Near East.

In 1369 a certain Timur-e-leng (the Lame Timur – better known, perhaps, as Tamerlane) assumed the title of Great Khan. A descendant of Jenghiz, he surpassed the Mongols in ferocity. After storming Isfahan he erected a tower of skulls to which seventy thousand Persians contributed. His capital was Samarkand where he made important architectural contributions, but in other ways little remained at his death in 1405 but desolation. Parts of his empire fell to invading Turkomans.

There was a revival of Persian nationalism under the Safavid dynasty which was founded by the Shah Ismail in 1502, in which year he defeated the Turkoman rulers of Persia. The best known of this line was the great Shah Abbas (1587–1629) under whom a renaissance of the arts took place. This is one of the important periods of Persian art. The last of the Safavids was deposed in 1736.

The pottery of Persia during the Islamic period is among the more important manifestations of the world's ceramic art. In many cases Persian examples are finer and show greater sensitivity than comparable wares of the T'ang period in China, and the potters of the two countries were much influenced by each other during the ninth and tenth centuries.

Much of the available information is due to excavations at various centres, and it is not always possible to do more than guess where a particular specimen was made. Nearly all Persian pottery is in a fragmentary state, or is damaged in some way or another. This is due to the softness of the material, and to the fact that, since the Persians did not bury such objects with their dead as a matter of ritual, burial is usually the result of accident, and, in some cases, to the discarding of an already broken object. In one or two cases, perfect specimens have come to light, due to deliberate burial, probably to protect them from looting.

Condition, therefore, must be accepted. Provided the amount of restoration is not excessive, it does not greatly detract from its value, either artistically or from a monetary viewpoint. On the other hand, perfect or near-perfect specimens, owing to their great rarity, are likely to be highly valued.

The best type of restoration is one in which the missing spaces have been filled in with white or tinted plaster of Paris, thus insetting the fragments into the correct shape. Restorers who can reconstruct the original form from a few fragments are extremely scarce, but they do exist. French and Armenian restorers show great ingenuity in overpainting plaster restorations. In some cases unrelated fragments are married to make a specimen look more or less complete, and false inscriptions are added glibly. Fortunately, the collector now has a weapon in his armoury which is capable of discovering chicanery of this kind. I refer to the ultra-violet lamp, which reveals such additional work with considerable facility, and ought to be in the possession of every museum and student likely to have to examine works of art for later alterations and additions.

The glaze of much Islamic pottery of this period is iridescent, the effect being similar to that commonly to be seen on excavated pieces of Roman glass. It is due to deterioration of the glaze, and not infrequently the original colour is partially or completely obscured. It can still be seen if the glaze is wetted, but this needs to be done with care, since most examples are in a particularly fragile state. If necessary, the iridescence can be subdued by the application of a little vaseline, but this can only be recommended in exceptional cases where the underlying decoration is particularly important. In some cases, the overlying glaze can be removed altogether, but this is very much a matter for the specialist to decide, and for the expert to carry out.

Perhaps the greatest single technical contribution to the art of pottery made by the Persians, apart from the rediscovery of the tin-glaze (which was used to a far smaller extent than is generally supposed), was the development of lustre pigments.

This technique may have had its origin in certain Egyptian glassware, and Egyptian pottery thus decorated has been excavated on the site of Fostat, the old city of Cairo. The metals used were probably silver and copper in combination, although the presence of a small quantity of gold is suggested by an occasional ruby tinge. The metal was used in the colloidal state, that is, it was divided into particles too small to sink in a liquid of suspension, and it remained more or less unchanged during the light firing which was applied to fix it. The process, at this time, was entirely empirical, and results were extremely variable. The use of these pigments in Italy during the sixteenth century was accompanied by much kiln-wastage, and this was probably even greater during the period under review.

Lustre varies from a rather dull yellow, golden brown, or olive green, to a metallic iridescence. The metallic appearance, too, is variable. It was probably used in the first place to imitate vessels of gold and may have been devised at a time when luxury was proscribed. The letter from Omar already quoted is an example of contemporary feeling on the point, and complete covering with lustre was, possibly, a way of avoiding the various sumptuary prohibitions of the Koran. The earliest dated use of this pigment is 1179, but the process existed for many years before. The ninth century is the usually accepted date. A number of other dated examples are known, mostly of the thirteenth century and later.

Important excavations which throw much light on the development of pottery in Persia were made at Samarra on the Tigris, about eighty miles up river from Baghdad.

Samarra was a pleasure resort built by the Caliph Mu'tasim, son of Harun-ar-Rashid, about 838, and abandoned in 883. Pottery found on the site of the previous royal palaces can reasonably be regarded as belonging to this period, although the whole of Samarra was not immediately abandoned. The types are extremely variable, ranging from common unglazed pottery to fragments showing signs of lustre painting. Some of it covered the entire surface, other examples had painted designs. Many fragments of Chinese wares of the T'ang period, including some undoubted specimens of porcelain, were also excavated on the same site.

The ruins of Fostat were extremely rich in fragments of all kinds, and these included imported Persian wares. Most remains, however, are of Egyptian manufacture and discussed under this heading. Fostat was destroyed by fire in 1168, and partially rebuilt. The city was looted by the Mamelukes in 1252. It is therefore possible to some extent to date objects recovered, and the varied wares include some examples of lustre painting.

Other excavations have been made at Rhages (or Rayy), near Teheran, at Rakka in Syria, and in the suburb of Afrasiyab, in Samarkand. Similar excavations at Sultanabad and Hamadan have brought to light a distinctive class of pottery, particularly that painted in black under a good turquoise glaze.

Many excavations have been carried out by dealers who have either completely concealed the source, or who have given misleading information. Although such names as Rhages, Sultanabad, and so forth have been tagged on to various classes of pottery, it is not always certain that these wares were made at the places named, but the labels are convenient, and are entitled to remain until more exact information is available.

The motifs of decoration to be found on Persian pottery are many, but perhaps the most deserving of praise are the inscriptions, and the use of Arabic script in decoration. Like the Chinese, the Persians regarded good calligraphy as an art, and used it decoratively. The script used is of two kinds; the angular and formal Kufic, and the *neskhi*, or running script, which was more suitable for the pen or brush. Usually, an inscription of any length is a verse or two from the Koran, but it may record the name of the potter, the date, some note of commendation, or even lines of secular verse.

The Moslems to some extent adopted the strict Mosaic code prohibiting the representation of living things, but the Persian decorators in particular had leanings towards heresy, and we find that figures of animals and human beings are not uncommon, particularly on the slightly later wares. Foliage of one kind or another, including the 'half-palmette', which is a palmette divided vertically, is used, together with geometric patterns, frequently of considerable complexity. Some of the latter are based on the Kufic script. Animals, both natural and fabulous, are often extremely lively, and delineated with superb skill. The human figures are a little more stilted, and resemble those in Persian miniatures and illuminations.

The greater part of surviving wares are dishes, bowls, and ewers of one kind or another, although perhaps the commonest survival of all is the wall-tile. Many of these were made in the form of an eight-pointed star intended to be joined by a cross-shaped tile. Others were square or rectangular.

The art of the tile as wall-decoration had its origin in Egypt, and glazed tiles were also used for this purpose by the Assyrians. Persian tiles were decorated in the various ways familiar on the pottery vessels, inscriptions, often raised in relief, being used for various purposes. Unlike inscriptions on pottery, several tiles are usually needed to complete the wording, an individual tile showing no more than a part, and often no more than one or two letters. These were particularly used for the decoration of mosques. Those with human figures were for more secular purposes. Tiles were made at Rhages, Kashan, and elsewhere.

An unusual type is the tile-mosaic. These probably date from the twelfth century. Flat sections of glazed pottery were sawn into shape, and cemented to a background. The general effect is one of brilliant colour, since it made possible the use of colours which could not easily have been employed in combination otherwise.

The wares manufactured in Persia and other countries of the Middle East include much unglazed pottery. This was prized for its water-cooling properties. The water percolated slowly through the walls of the vessel, evaporating from the exterior and cooling the contents in doing so, in much the same way as the domestic butter-cooler of red porous earthenware which is a familiar sight in the summer months. Finds of this kind were made at Samarra, and the decoration is usually simple, either incised, or moulded and applied, in keeping with its humble usage.

Sgraffito ware which has a red or buff body covered with a white slip, and then with a yellowish lead glaze, is called, erroneously, 'Gabri' ware in some quarters. This comes from a presumed connexion with the Gabri, a pre-Islamic sect of fire-worshippers of the seventh century. Most of this type, however, belong at least to the eighth to the tenth century. The ware is decorated by cutting away the slip to form designs in the contrasting body colour. The subjects are mostly animals, birds, or floral forms. These have been excavated principally in Northern Persia, and there is no evidence as to where they were made, if, indeed, such things can be referred to a common centre. The glazes sometimes exhibit green, yellow, or purple-brown areas, and a few specimens have Kufic inscriptions. Similar ware was made in Egypt during the thirteenth century and thereafter. The type was, in fact, widely distributed around the Eastern Mediterranean.

Although the addition of tin-oxide to the glaze to form an opaque white enamel was undoubtedly rediscovered by the Persians in the ninth century, it is not always easy to be sure whether the opacity is due to the use of tin or slip. I feel that the use of tin is not so frequent as might be supposed from casual inspection, and that some examples which appear to have a tin-containing glaze actually have a proportion of white slip suspended in it.

Of the centres of pottery manufacture during this period, it is not possible to do more than mention a few of the more important.

Rakka, on the Euphrates, was at one time the residence of Harun-ar-Rashid. It is the site of a number of ruined cities, and was itself pillaged on a number of occasions by the Mongols. By 1321 it was a mere heap of ruins. It seems certain, therefore, that any pottery made here must be anterior to 1321. A dated example, apparently from Rakka, goes back to 831. We thus have two dates between which most of the production can reasonably be placed.

The body is greyish-white and sandy, with a siliceous glaze, which is sometimes coloured green or turquoise by the addition of copper. A comparatively common series of wares, probably referable to the twelfth century, are painted with black under this light turquoise glaze, sometimes with decoration in *neskhi* script.

Decoration in an olive-brown lustre probably began in the twelfth century also, but some variation in the lustre colour can be observed. Iridescence is often a well-marked feature. Painting in black under a blue glaze of this kind was also done elsewhere in Persia, and in Egypt and Syria from the thirteenth to the fifteenth centuries. Some ware of this kind is, therefore, classed as Syro-Egyptian.

Rhages is about five miles from Teheran. It was sacked by Jenghiz Khan in 1220, and abandoned during the fourteenth century. It is difficult to say what was made at Rhages, and which among the excavated specimens were made elsewhere.

Most examples assumed to have been made here have the usual sandy body, but often of very fine quality. The use of a golden brown lustre is frequent. Strong blue, green, amber-yellow, and manganese-purple glazes, in conjunction with a *sgraffito* technique are to be noticed, and a few extremely fine examples are thus decorated. The use of engraved lines as boundaries to limit the flow of glaze – a *cloisonné* technique – has been since given the name of 'lakabi' ware.

Piercing the walls of the vessel in various elaborate patterns filled with a clear glaze, foreshadows the later 'Gombroon' ware subsequently described.

Later Rhages wares are sometimes decorated in polychrome enamels over a cream glaze, although some of the colours tend to sink into the soft glaze used, particularly the blue pigment. A fairly large range of colours was in use, and the addition of gold-leaf was not unusual. This type is referred to as *minai* (enamel) painting.

Although earlier examples of this type have large figures, the style later developed into a technique similar to that of the thirteenth-century miniaturists. Seated courtiers, mounted huntsmen and warriors, birds, animals, and fabulous monsters akin to sphinxes, are usual, floral designs alone being somewhat less common. A similar technique was used at Kashan.

Sultanabad probably refers to the town situated midway between Kum and Hamadan. It is doubtful whether anything can be ascribed to this centre before about 1200, since the town did not exist before this date.

The body and glaze are similar to other Persian wares of the period, and perhaps the most characteristic type associated with Sultanabad is that decorated with relief mouldings under a turquoise, green, or dark blue glaze. Painting in black slip under a turquoise glaze was also done here as elsewhere.

The relief decoration ranges from a simple series of hemispherical mounds to be found on the shoulders of turquoise glazed bottles, to some quite elaborate mouldings on the body of the vessels. The glaze rarely goes completely to the footring, stopping a little short, sometimes in globules.

Painting in lustre pigments, particularly blue and lustre, is to be found, and subjects of decoration often owe a good deal to Chinese sources. A number of small dots covering the dresses of figure subjects is a Sultanabad peculiarity. Wares from this centre are, as a matter of observation, usually in somewhat better condition than most Persian pottery.

The city of Samarkand was the source of some extremely fine pottery. The body is usually reddish in tone, and covered with a white, red-brown, or black slip. The designs were painted in slips, and covered with a lead glaze. Particularly effective use was made of angular Kufic characters, and a notable feature is the simplicity, often with a considerable area left undecorated – a fairly sophisticated kind of decoration. Human and animal figures were rarely used. Stylized birds and floral motifs were occasionally employed.

With the rise of the Safavids, Persian pottery underwent a number of distinct changes. The influence of China was very strong, and Ming blue and white porcelain was closely copied, in some cases exactly. Between the fourteenth and the seventeenth centuries the Persians elaborated a material in which porcelain could be reproduced fairly closely. The Dutch traders of the period actually shipped it as Chinese.

At a slightly later date we find the blue painting has the designs outlined in black. These have, generally, a more distinctive Persian flavour.

Other Chinese types copied include celadons which sometimes have an added decoration in white slip. As imitations these were not particularly successful. *Famille rose* enamels are to be found on some eighteenth-century wares, and the Chinese monochrome glazes were imitated. Comparatively common are *hookah* (or *narghili*) bases – the Persian water-pipe. These are frequently in the form of a kneeling elephant and decorated in blue. Lustre painting was continued.

The Chinese made a well-known series of bowls in which the walls were pierced and filled with a clear glaze. These piercings were called 'rice-grain' from their shape. The Persians made a similar ware at a much earlier date, but it was again repeated during the seventeenth century, and was then termed, in Europe, 'Gombroon' ware. It seems likely that this was first devised by Persian potters, and copied by the Chinese. Some Persian copies of Isnik wares, later discussed, are also in existence, but these are comparatively few.

The body used for some of these wares is particularly interesting for its possible bearing on later European experiments with soft porcelain. Whilst it remains a pottery body, it was either accidentally or deliberately so permeated with glaze material that many specimens are actually to some degree translucent. This was probably done deliberately in an attempt to imitate Chinese porcelain, and it is possible that the process was later brought to Europe and formed the basis for the experiments which led to Medici porcelain at Florence, and to the later European soft porcelains.

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CHAPTER FIVE

Turkey and the Near East

SOUTHERN Anatolia was the source of an important group of wares which are not uncommon, but about which little is definitely known.

The kilns were situated at Isnik (Nicaea), and a good deal of the production has come to this country in one way or another. It was, in fact, known here in Elizabethan times, as witness dated silver mounts which were added during the period.

Fragments of these wares were excavated at Lindos, in the island of Rhodes, and for many years Isnik pottery was known to dealers and collectors as 'Rhodian'. Although completely wrong, the term is, in fact, still used occasionally, and can be bracketed with 'Oriental Lowestoft' as a misnomer which is an unconscionable time a-dying.

Turkish pottery was made from a comparatively coarse and sandy body which was usually covered first with white slip, and afterwards with a clear glassy glaze. The glaze covers the painting which thus becomes, technically, underglaze decoration.

Most Isnik pottery is painted with brilliant colours, commonly blue, turquoise, and green, to which is added a thick brilliant red obtained from Armenian bole. This has received various names – Armenian red, tomato red, and sealing-wax red. It is a characteristic of Turkish pottery rarely seen elsewhere, but it was in use on pottery made at Kutahiya as late as the early part of the twentieth century. A similar colour appears occasionally on twelfth-century Persian specimens from Rakka. Generally, however, the colouring of Isnik wares is distinctive and unmistakable.

The earliest examples from Isnik which can be dated with reasonable certainty belong to the fifteenth century. These are decorated in blue pigment of two distinct shades on white slip, and the floral motifs are drawn from Chinese sources by way of Persia. The Chinese porcelain decoration which was copied can be referred to the early part of the Ming dynasty. Some of these have, in addition, Kufic inscriptions.

Some early wares of this kind were at one time attributed to Kutahiya, but it is doubtful whether pottery was made here before the seventeenth century, notwithstanding an inscribed specimen which was in the Godman Collection dated 1510, and the whole group can reasonably be attributed to Isnik.

The native Turkish style of decoration, as distinct from derivations from Persia and China, can first be noticed in the middle of the sixteenth century, and most surviving Isnik pottery is decorated in this way. There is usually a brilliantly coloured design of flowers in a naturalistic, or semi-naturalistic, style; the carnation, the tulip, and the hyacinth are common. Armenian red is nearly always present somewhere, and the flowers are outlined in black. Another group has the red replaced by aubergine. These were at one time ascribed to potteries at Damascus, although there is little difference in body, glaze, and technique. The attribution to Damascus was made because of the large number of tiles decorated in this way, which adorned public buildings in that city, but it is probable that when Syria was conquered by the Turks in 1517, the potters were taken to Anatolia. Certainly this was done with Persian potters from Tabriz in similar circumstances. Isnik first became noted for the manufacture of pottery during the sixteenth century, and its tiles were in great demand for the decoration of mosques and public buildings.

Apart from the floral motifs already mentioned, we find ground colours, such as green and a light chocolate brown, and a pattern of overlapping scales which has some resemblance to the later *Mosaik* patterns used on porcelain at Meissen and Berlin, and to the scale patterns of Worcester.

An irregular border of scrolls is a little puzzling at first sight, and has been termed the 'Ammonite Scroll' border, from a fancied resemblance to the fossil ammonite. Comparison with the so-called 'Rock of Ages' border pattern on early Ming blue and white porcelain, however, leaves little doubt that the Turkish pattern is a debased version of it. The earliest examples are the nearest, and the pattern gradually altered until it bore little relation to the original. Ultimately it was dropped altogether. A border pattern which includes a figure drawn rather like a large 'S' lying on its side between the scrolls was not adopted until well into the seventeenth century, and replaced the earlier 'Ammonite Scrolls'. This is sometimes called the 'dollar' pattern for obvious reasons.

Animals and birds usually have a strong Persian flavour, and argue the presence (perhaps involuntary) of Persian artists, since the Turks were orthodox Mohammedans. Human figures were probably painted by Greek and Armenian workmen, and were intended for export markets or Christian communities. The Turkish sailing vessel is an effective decoration, but it is also comparatively late.

A considerable number of ewers and such things to be found in the West have European metal mounts, or have had them in the past, and these testify to the presence of Turkish pottery in Western Europe at a relatively early date. In particular, a superb specimen in the British Museum (Franks Bequest) has English silver-gilt mounts dated 1597.

Dishes are the most commonly surviving form of Turkish pottery, and it is not unusual to find minor specimens in small antique shops where they can be purchased for something between five and ten pounds. They look extremely decorative in the right setting. Jugs, bowls, *tazze*, flower vases (or, less correctly, tankards) with small rectangular handles, ewers, and mosque lamps, all exist, and this list is approximately in order of the frequency with which specimens may be observed.

Pottery manufacture on a fairly extensive scale was also carried on at Istanbul during the seventeenth century, but little is known about it, and specimens are scarce.

Kutahiya, in Central Anatolia, was a centre for pottery manufacture during the seventeenth century. It has some general resemblances to Isnik ware, but the decoration frequently contains a yellow pigment missing from the latter.

A coarse ware painted somewhat in the Turkish style, with a light red replacing the Armenian red, has been attributed to Kubatcha, in Daghestan. There is no definite evidence in favour of the supposition.

Copies of Isnik ware were made at the so-called 'Candiana' factory during the seventeenth century. These were actually made at Padua.

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CHAPTER SIX

Spain and Portugal

As I have already recorded, the use of finely divided particles of metal as a pigment for the decoration of pottery originated in the Middle East. The discovery of the opacifying effect of tin oxide came from the same area, and was made much earlier, bricks glazed in this way having been discovered stamped with the name of Tiglath-Pileser, King of Assyria (fl. 1120–1100 B.C.)

These techniques spread to Europe by way of Egypt and the Iberian Peninsula. The exact date of the introduction of lustre painting into Moorish Spain cannot be estimated precisely, but there is mention of what seems to be lustre-ware in the twelfth century, there are thirteenth-century references to the golden pottery of Murcia, Almeria, and Malaga, and more references to Malaga in the fourteenth century. It is, therefore, safe to say that lustre pigment had arrived in Spain by the twelfth century and was well established by the fourteenth.

The year A.D. 712 saw the conquest of the Iberian Peninsula at the hands of the Moorish general, Tarik, who commanded the armies of the Omayyad Caliph of Damascus. By 719 the Moors had reached Southern France and, but for the victory of Charles Martel (fl. 690–741) at Tours in 732, might have occupied the whole of Western Europe. Charlemagne (fl. 742–814) later attempted the conquest of Spain, but his ambitions were checked by the disaster at the Pass of Roncesvalles in the Pyrenees, which inspired the ballad of Roland and Oliver, and of the great horn which Roland blew to summon Charlemagne to return to his aid.

Nearly five hundred years later the king of Castile succeeded in re-establishing Christian domination in Spain, although the power of the Moors was not finally broken for another two centuries.

Let it be said at the outset that by far the greater number of examples of Spanish lustre-ware commonly to be found in England belong to the seventeenth and eighteenth centuries. The technique employed, however, was fairly constant throughout. The body is usually a coarse clay which burns to a pinkish-buff colour. It is covered with a cream-coloured slip which has sometimes flaked off in parts. The design is executed in lustre pigment of a variable hue from golden to a pale straw-colour. A deep metallic coppery lustre nearly always indicates at least a seventeenth-century dating. In addition, a good blue pigment was in use from the earliest times, and, less often, manganese purple.

The early dishes – those of the fifteenth and sixteenth centuries – are not only the most important artistically, but infinitely difficult to find. Most of the finer existing examples belong to the sixteenth century, and only rarely is it possible to find a specimen to which an earlier date can be awarded.

The greater part of these earlier wares still surviving are dishes in various forms. Shallow dishes with a raised central boss are commonest. One reminiscent of a straw-hat is rare.*

The Alhambra vase, an extremely sophisticated version of the old Iberian *amphora*, with massive handles, is possibly the most widely illustrated example of Hispano-Moresque pottery. The finest specimen in this category is in the Museo Español de Antiguedades in Madrid, a colossal vase more than four feet in height which is decorated over white slip in blue and lustre with Kufic script and motifs reminiscent of those to be seen on some Middle Eastern pottery.

The less elaborate vases are more often seen. Pharmacy jars are, in form, borrowed from the Middle East, the dry drug jar – the waisted *albarello* – being comparatively common. The spouted *botijo*, a wet drug jar, is somewhat rarer. The former is illustrated in Figure 2. The reason for the shape is that it could more easily be removed from a shelf on which several were standing side by side.

The ewer is sometimes to be seen, and the form of a covered vase belonging to the Hispanic Society of America seems to have

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* The shape is actually similar to that of the *brasero* – a hat common in Spain.

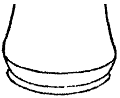

Figure 2. The *albarello*, or dry drug jar

been derived from Chinese porcelain vases of the latter part of the Ming period, probably by way of a Persian vase of similar shape. Chinese influence in decoration is not present.

The dating of Hispano-Moresque lustre ware presents many difficulties. The straw- and golden-coloured lustres indicate an early example. This pigment was probably obtained for the most part from silver, and the Moors, who possessed the secret of its use, were finally expelled from Spain about 1600. Their influence, however, had been waning for almost a century before this, and examples decorated in a purely Moorish style are unlikely to be much later than the first quarter of the sixteenth century. Spanish artists used Moorish inscriptions and patterns. In the case of the decorative motifs a noticeable difference is not to be expected, but since the Kufic script was usually meaningless to a Spanish workman, it degenerated into a stylized form which is almost always completely indecipherable.

Armorial bearings of Spanish and Italian noble families are much in evidence in the early period. Much ware thus decorated was made especially for the use of Italian families, and exported from the port of Valencia. Spanish potters are generally credited with the introduction of lustre pigments into Italy. These heraldic dishes usually have the arms in the centre, the rest, including the wide ledge, being covered with close patterns of vine-leaf and bryony ornament. Lustre pigment was used alone, or in combination with blue.

Dishes, almost without exception, are decorated more or less elaborately on the reverse. Indeed, one sees occasionally reverse designs which are considerably more impressive in their artistry than those on the obverse, an example being the magnificent eagles occasionally to be observed on dishes from Valencia. These were painted with a superb economy of line, and it is a fascinating occupation to trace the incredibly small number of brush strokes sometimes used to delineate these things. Quite often, however, the reverse designs are little more than a series of concentric circles.

It can, I think, be accepted as a very rough guide that the early motifs are based on plant forms and *arabesques*. Slightly later, and among the finest work, are the heraldic lions and eagles, whilst animals such as the deer and the antelope are still later and may owe something to Persian sources.

It is difficult to attribute most Hispano-Moresque wares to a definite centre with confidence. Things made at Valencia, and at Manises which was a suburb of the city, are perhaps the most frequent and distinctive. Notably dishes with armorial bearings surrounded by a close overall pattern of vine leaves were made here, and the fact that these may have been shipped to the island of Majorca, and thence transhipped to Italy, led to the erroneous assumption that wares of this kind were, in fact, made in the island, and the term *maiolica* was derived in the first place from *Majorca*.* This may, perhaps, have been reinforced by the fact that despite their origin Hispano-Moresque dishes were more commonly met in Italy than in Spain.

Malaga was working up to the end of the fifteenth or the beginning of the sixteenth century. This is mentioned on several occasions by Moorish commentators, and it appears to have been the principal centre of manufacture in the kingdom of Granada. The Palace of the Alhambra, begun in 1273, has some tile decoration of the kind, and the Alhambra vase, already mentioned, was discovered here.

The seventeenth and eighteenth centuries saw the production of much coarse ware intended for everyday use. This was decorated in lustre which is a coppery-red in hue. Small vases, circular dishes, small deep dishes with lugs for handling, and similar articles of utility are fairly common. They were brought

* The island appears to have been known also as Majorica or Majolica.

to Britain in large quantities during the eighteenth century, and when a quantity of these fragments was dredged from Bristol dock it was thought for a time that they had been made at a local factory, a suggestion which has no foundation in fact.

Much of the later ware makes pleasing decoration, although it is but a poor relation of the magnificent wares of the fifteenth and sixteenth centuries.

A consideration of Spanish pottery, however brief, would not be complete without mention of tile-work. A contemporary proverb speaks of the poor man as 'having a house without tiles', and this colourful form of wall-decoration was particularly well-suited to the architectural styles in use, and to the Spanish climate.

The earliest tile-work was a mosaic variety in which slabs of tin-glazed pottery were sawn or cut into pieces and embedded in mortar. This technique came from Persia, and was used to decorate the walls of the Alhambra. The *cuerda seca* technique which followed was also acquired from the Near East. Outlines of the pattern were drawn on the tile in manganese mixed with a greasy substance which allowed glazes of several colours to be used without intermingling, the grease acting as a barrier. These were certainly being made by 1500, and the technique was also sometimes used for plates, dishes, and vases. This method was finally superseded by the *cuenca* technique, in which the pattern was impressed into the tile, forming ridges to keep the glazes apart. This name means, literally, *a cell.* Tiles decorated with lustre pigment were made both at Manises and Malaga, and were painted similarly to the other lustre wares made at these centres.

The lustre wares of Spain are, perhaps, the most widely known, despite their rarity, but the production of *faïence* was considerable and varied. The wares of Paterna, not far from Valencia, are exceedingly scarce, although manufacture appears to have been on a large scale in the fourteenth century. The pottery of Paterna was usually painted in green and manganese purple, the latter frequently assuming a blackish hue, and decoration often shows strong Moorish and Near Eastern influence.

Wares somewhat similarly painted were made during the sixteenth century at Teruel (Aragon).

Tin-glazed pottery was made at Talavera de la Reina (Castile) from the sixteenth century onward. About twenty-five miles away, also situated on the river Tagus, were the potteries of Puente del Arzobispo, and the wares of the two centres are indistinguishable.

The best known work from here belongs to the middle of the seventeenth century and later (see Plate 23b). The decorative styles were, in part, inspired by the *istoriato* dishes of Urbino in Italy, and are carried out in strong colours in which a characteristic green and manganese purple can be observed. Blue and white *faïence* in imitation of Chinese styles appears to have been copied from the products of Savona (Italy), but much Talavera painting is distinctively Spanish in flavour.

A factory at Alcora, in Valencia, was founded by Don Bonaventura Pedro de Alcantara, Count of Aranda, in 1727, with the assistance of workmen from the French factory at Moustiers. It speedily became a large and flourishing concern.

Much of the early work is in the style of Moustiers (page 148), particularly in the use of designs by Jean Bérain, which were introduced by Joseph Olerys who had been a painter at the French factory. The body is red in colour, that of Moustiers is buff.

Much work in the *rococo* style was done, some of which was very elaborate. Later, a cream-coloured earthenware was made, doubtless inspired by that of Wedgwood (q.v.), as well as some imitations of the jasper-ware discussed under the same heading.

The *faïence* of Portugal is not well known, and no centres of manufacture are sufficiently important to be distinguished in the present work. A factory at Caldas da Rainha extensively and crudely imitated the work of Bernard Palissy (see Chapter 9) during the nineteenth century, principally dishes and plates unhappily decorated with various reptiles modelled and applied to the surface, which is usually covered with a green moss. These are far from uncommon, and their resemblance to genuine Palissy dishes is entirely superficial.

Forgeries and reproductions of Hispano-Moresque wares are fairly numerous, and fail signally by comparison with genuine specimens. Usually the colour of the lustre is inaccurate. The factory of Cantagalli in Florence can, perhaps, be singled out for mention in this connexion, and some nineteenth-century English potters tried their hand with poor success. Acquaintance with genuine specimens is a complete safeguard.

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CHAPTER SEVEN

The Pottery of Italy

ALTHOUGH the manufacture of porcelain in Italy never assumed the same importance as it did elsewhere, its pottery deserves considerable attention.

The earliest wares which demand notice are decorated in the *sgraffito* technique. There is nothing new about this method. A body of contrasting colour is covered with white slip, and the design scratched or cut through the slip into the body beneath. The whole is then covered with glaze. Occasionally, as with most Italian wares, the decoration is enhanced by the addition of various pigments.

Bologna was a considerable centre for the manufacture of ware of this kind, but it was also made elsewhere in Italy over a long period. It is probably at its best during the fifteenth century, and was derived from Byzantine pottery. It continued to be made side by side with *maiolica*, and only died out finally towards the end of the eighteenth century. The name *mezza-maiolica* sometimes applied to these wares is a misnomer.

The most important wares to come from Italy are those covered with a tin-enamel glaze which are termed *maiolica.* An older name, now fallen into disuse, is *Raffaelle ware*, because the decoration was, in some instances, derived from the work of Raphael.

The technique, as I have said, originated in the Middle East, and despite some speculation that it might have been brought to Italy by Levantine potters, it seems fairly well established that it came, actually, from Spain. Nevertheless, the question of Middle Eastern influence is not to be entirely excluded, and there are occasional examples in which the decoration has been influenced by Isnik and farther east.

The manufacture of *maiolica* appears to have started a little before the first years of the fifteenth century, and by 1500 it was being carried out on a fairly intensive scale. Much of the best work was done about this time, and by 1600 its greatest days were over. From then onwards a distinct and progressive decline is to be noticed.

Much of the technical information on its manufacture now available has been provided by a manuscript of about 1548 written by Cipriano Piccolpasso of Castel Durante, entitled *Le tre libri dell'Arte del Vasaio.* In this he described the preparation of the clay, the methods of formation, preparation of glazes and colours, and the manner of painting. We have, therefore, a fairly complete picture of the processes in use at the time.

The glaze had both tin and lead oxides added, which yielded a smooth surface. The painting was executed on the dry glaze before firing. The surface was highly absorbent, like blotting paper, and alterations were impossible. The final firing fixed both glaze and pigments. Naturally, therefore, extreme accuracy was needed in decorating these wares. The finest examples were often given a final layer of lead glaze (*coperta*), which had the effect of adding a surface of what was, virtually, a lead glass.

The range of colours was simple and effective. Cobalt blue, antimony yellow, iron red, copper green, and manganese purple, together with derivations from these oxides by simple mixing, were generally in use, although the early examples were painted in copper green and manganese purple only. White pigment was derived from the tin enamel itself, and sometimes used on a white or bluish-white glaze (*bianco sopra bianco*).

Lustre pigments were introduced into Italy from Spain about 1500. The most prized variety is a ruby red in colour (probably derived from gold) which is associated with a potter named Maestro Giorgio Andreoli. A golden yellow from silver was also used, and the iridescence of thinly applied lustres yielded a nacreous effect which has been compared with mother-of-pearl. Gubbio was an especial centre for this kind of work, and wares already decorated in colours were sent here from other factories for the lustre embellishment to be added. The potteries at Deruta were using a lustre pigment from about 1500; Gubbio came a little later. Caffagiolo also used lustre, but somewhat more rarely.

The shapes of these Italian dishes and vessels, largely dictated by the need to provide a surface for painted decoration, were simple. Dishes show by far the largest number of surviving examples, and occasionally, as may be seen from Plate 28, these reached a large size. The example illustrated is unquestionably the largest existing, and it is decorated with amusing hunting scenes. Plaques and panels were made for architectural purposes.

The *albarello* (or drug-jar) was taken from the Near East and made in quantity. The wet drug-jar (the spouted *botijo* of Spain) is much less common. It was fashionable, at this time, to decorate pharmacies with gaily-coloured pottery. Ewers had a trefoil spout, obviously descended from the Greek *oenochoe*, which was formed by a pinch of the potter's finger and thumb. Round-bellied jars are a little uncommon, and most other things are rare. Most of these were formed on the wheel, but moulded pieces, often derived from contemporary metal-work, also exist.

Whilst much of the painting is of decorative motifs such as trophies, *arabesques*, foliage, and grotesques, the *istoriato* style was something new, and gained increasing favour. The style probably arose from the fashion for displaying coloured dishes on sideboards, and they are much the same as easel-pictures in a different medium, glaze taking the place of canvas, and the high-temperature colouring oxides of the potter that of the more usual pigments. Some subjects were taken from mythology, the influence of such writers as Ovid, Livy, Virgil, and others, being considerable. Hardly less used was the Bible, and Christian hagiology is well represented. An especial favourite seems to have been Saint Sebastian, who, bristling with arrows, is easy to recognize.

Some factories surrounded these pictures with a border of formal ornament, but under the influence of Urbino the design spread over the whole of the surface.

Much of the decoration was derivative in one way or another. Indeed, original work is the exception rather than the rule. The *istoriato* designs were copied from engravings and woodcuts. Mantegna, Dürer, and Raphael were particularly used in this way, which accounts for the early name of *Raffaelle ware* for *maiolica.* The work of Jacopo Ripanda and Marcantonio Raimondi was a frequent source of inspiration, the latter engraving the work of Raphael. Such engravings were either copied more or less exactly, or figures were taken from one or the other and juxtaposed to form a complete composition. Woodcuts illustrating the Bible by Bernard Salomon were used similarly for Biblical scenes. In fact, decoration in this style can often be regarded as an elaborate series of book illustrations.

The more formal decorative motifs were also derived from outside sources. Spain and Turkey both exerted influence, particularly the former.

As with most pottery it is not always easy to attribute surviving specimens to a definite centre of production. Migratory workmen cause a good deal of trouble in this respect, and the incomplete nature of some of the records does not help to elucidate the problem. In some cases, as with the *istoriato* dishes of Urbino, the task is comparatively easy. In others, speculation plays a much larger part.

One of the earliest centres for the manufacture of *maiolica,* and certainly one of the more important, was Faenza in Emilia, from which the word *faïence* is presumably derived. It was certainly in existence before 1450, and probably first made lead-glazed *sgraffito* wares. Another of its earliest productions was a ware decorated in green and manganese copied from that of Paterna, near Valencia, in Spain (Page 103). This decoration was extremely popular in its country of origin during the fourteenth century, and became almost equally so in Italy a little later, being copied also in Tuscany and elsewhere.

The 'oak-leaf' motif, which assumes more importance in Tuscany, was also used at Faenza and elsewhere. This is a Gothic decoration, and the Gothic style can be seen on the early Faenza wares. It includes heraldic lions, volute foliage, and profile portraits. A strong dark blue pigment to be seen on some examples dates from the middle of the fifteenth century.

Among the motifs in use during the sixteenth century may be numbered the palmette, a ground of peacock's feather ornament (from the Near East), and grotesques. Fruit was used around the middle of the century. Gadrooning appears after about 1520, and figure painting of extremely high quality can be seen on many surviving examples. Faenza was responsible for the beginning of the *istoriato* style early in the sixteenth century, and it was then taken up and developed by the painters of Urbino. In its later form at Faenza the artist responsible was Baldassare Manara who left a number of signed examples. Such dishes usually had a border pattern.

A class with a light blue ground (*berrettino*), made by staining the glaze with blue pigment, has overpainting of grotesques, and an opaque white pigment used over dark blue.

After about 1500, the products of Faenza were divided among a number of potteries in the district, the most important being the Casa Pirota.

The characteristic style of a number of sixteenth-century painters has enabled the finer wares to be grouped, and, in some cases, assigned to particular artists. Although most of them cannot be identified by name with certainty, suggestions for identifications have been made. This aspect of the subject is impossible to discuss in the space available, but the reader is referred to the Bibliography for further information.

Faenza, as a centre for the production of *maiolica*, began to decline in importance towards the end of the sixteenth century, but manufacture continued, and, about 1693, Count Annibale Ferriani had a factory there. This was still in existence in 1900.

Forlì, not far from Faenza, made *maiolica* during the sixteenth century and later. Little is known of its products, and attributions are controversial. Many of the things once thought to have been made here were actually done at Faenza.

Maiolica was a very early manufacture at Orvieto in Umbria. The Paterna green and manganese ware was also made here in such quantity that it was all, at one time, indiscriminately labelled 'Orvieto', and as a loose description for a type it is still used. The earliest examples were not completely covered by the glaze. The usual colours were green and manganese, but a little blue and yellow were occasionally added. The pouring lip of the characteristic jug (*boccale*) was very large in size, and seems disproportionate to the rest. Decoration was Gothic in style, and Near Eastern influence can be traced in some of it. A cross-hatched background in purple is relatively common. Reliefs of masks, foliage, and fruits, were somewhat crudely executed.

Tuscany was one of the principal centres of development of the art of *maiolica*. Both Florence and Siena were near the extensive clay-beds of Montelupo.

Florentine pottery with a predominating bluish-green pigment, and outlines in manganese-purple (or brownish-black which is a variation to be obtained from the same oxide), was painted with animals (principally heraldic), portrait heads, and floral motifs. Some designs show Eastern influence, and these date from about 1450. The green and manganese colours were used in much the same way as at Orvieto, either over slip or on a primitive tin-glaze.

By about 1450 the 'oak-leaf' jars were being made. These were decorated in an *impasto* blue, that is a blue thickly applied. This blue is blackish, and rather inky in tone. The oak-leaves are formalized, and they were derived originally from Hispano-Moresque wares made at Valencia (Plate 25a). An *albarello* with a much more direct copy of Valencian foliage, in blue, manganese, and yellow, is in the Metropolitan Museum.

By 1506 Florentine production of *maiolica* seems to have been more or less concentrated at the Castle of Caffagiolo under the patronage of the Medici family. It was, in fact, probably established to supply their requirements. Most of the best of surviving examples are large dishes intended for display, and the Arms of the Medici and others were used as part of the decoration in some cases.

Although many of the dishes had borders of formal ornament, such as arabesques, trophies, and such things, a few were painted in the purely pictorial style of the *istoriato*. A bright red pigment is an unusual addition to the *maiolica* palette here. Red was always a difficult colour in the high-temperature *maiolica* and *faïence* palette, and even the enamel pigments which came into use much later could not supply a really satisfactory colour.

The kilns at Siena were, in the thirteenth century, regarded as a danger to the town. The green and manganese family was undoubtedly made, as well as other early varieties. By 1500 the industry was flourishing, the most important factory belonging to Maestro Benedetto. Some tile-pavements have been used to establish the provenance of a few specimens, but generally attributions to Siena are rarely well-supported.

The existence of potteries at Pisa before 1587 is doubtful. After this date it is probable that a limited amount was produced, but most specimens claimed for Pisa are of doubtful origin.

Of the work of Montelupo, little is definitely known until the seventeenth century, when a *maiolica* of poor quality was made, characterized by the use of a strong yellow ochre in the painting. Musketeers and similar military figures were employed as decoration. Nevertheless, it is certain that potteries which supplied Florence with its needs existed here in the fifteenth century.

Deruta, in Umbria, on the Tiber, has been an important centre for the making of pottery from medieval times until the present day. Small pieces of *maiolica*, such as ashtrays made as tourists' souvenirs, are not uncommon.

Although the records go back much farther, it is not possible to attribute any existing specimens definitely to Deruta before about 1490. The production of *maiolica* has been ascribed to the patronage of Cesare Borgia.

Even now there is difficulty in separating some *maiolica* made at Deruta from the wares of Siena, Faenza, and elsewhere, and there is still room for research on the subject.

Wares which can be regarded as coming from Deruta can be grouped into two main classes, those decorated with lustre pigments, and those painted with the usual high-temperature colours. Deruta was the first centre in Italy to use lustre pigments. Generally, the colour is a pale yellow, since – like the early Hispano-Moresque – it was derived from silver, but a ruby lustre is not unknown, and some examples exhibit an olive-green colour. A peculiarity which may have been derived from Spain is the appearance on the back of some dishes of a fairly elaborate design. This can also be seen on dishes from Faenza, Castel Durante, Caffagiolo, and elsewhere.

Another Deruta characteristic is that dishes were painted on the front only, and covered on the back with a transparent lead glaze, again in the manner of the Spanish lustre wares. These idiosyncrasies point to a fairly direct derivation of the lustre technique from Spain.

Bernard Rackham has pointed out that the rendering of flesh tones is sometimes attained by scraping through the enamel to the reddish-buff body beneath.

The early use of an orange background for foliate designs with strong yellow, blue, and ochre pigments can be seen. Outlines are often in light blue, and profiles were emphasized by a wash of the same colour.

Surviving wares include dishes, *albarelli*, and jars. Border patterns are usually of formal floral and foliate designs, and a scale (or imbricated) pattern is occasionally seen. Borders *a quartieri* are those in which the design has been divided into four repetitive compartments. Complete covering of a dish with a figure subject in the *istoriato* style is unusual.

Most Deruta wares up to about 1540 were of extremely good quality. The work declined progressively thereafter.

Obviously related to Deruta is Gubbio in the Duchy of Urbino. It was a centre for pottery manufacture from early times, but it did not become of importance until 1498, in which year Maestro Giorgio Andreoli and his brother Salimbene arrived.

Andreoli is reputed to have been a sculptor by profession, and to have come from Pavia. Somewhere along the road he may have acquired a knowledge of lustre pigments, but the influence of Deruta in some Gubbio painting, as well as in the use of lustre, is fairly obvious, and it is quite possible that he established a *maiolica* workshop first, and started to use lustre later with the arrival of a migratory workman. Whichever of these alternatives is the true explanation, it remains that his lustre painting was of much finer quality than any to be found elsewhere, and eventually *maiolica* from Castel Durante, Faenza, and Deruta was sent to him for this additional embellishment. Best known is his ruby lustre, but he used lighter varieties also. The suggestion has been made that the ruby colour was derived from copper, but I have failed to see a coppery tinge in any examples I have examined. My own opinion is that it was derived from gold, since gold does yield a pigment which, according to firing temperature, varies in colour from red to purple. The later enamel colour known as the *purple of Cassius*, or, in more familiar terms, the distinctive colour of the *famille rose* palette, is definitely derived from gold. The pink and red lustres of the Staffordshire potters during the early nineteenth century came from the same source, silver yielding a straw colour, copper a coppery red, and platinum a silver colour.

Andreoli probably started the manufacture of *maiolica* about 1505, and the attribution of his work has caused a certain amount of controversy. The influence of Deruta is obvious at first; later the grotesques of Castel Durante were copied. Figure subjects in the *istoriato* style probably date from about 1520, and the introduction of gadrooning was an effective way of emphasizing the brilliance of the lustre.

Castel Durante (which was renamed Urbania in 1635 by Pope Urban VIII) is not far from Urbino which was also a notable centre for the manufacture of *maiolica*. Castel Durante is particularly associated with the name of the artist Nicola Pellipario, as well as with Cipriano Piccolpasso, the author of the technical treatise already mentioned.

Potteries were established here in medieval times, but nothing can be definitely identified. The wares with which we are at present concerned date from the beginning of the sixteenth century, and had considerable influence on manufactories elsewhere. Pellipario is probably the greatest of the *maiolica* painters. He was at Castel Durante from about 1510 to 1527. He then went to Urbino to a factory owned by his son, Guido Durantino (who later changed his name to Fontana), and he may have worked at other places in addition.

Pellipario's best known painting at Castel Durante is in the *istoriato* style. Soft blues and greens predominate, and his figure drawing is of superb quality. Much of his work can be traced to engravings of various kinds, although he adapted the elements freely, and was in no sense a mere copyist. Some of the portrait dishes (known as *coppe amatorie*) which show the head of a young woman with, usually, a laudatory description, are by his hand. He also painted grotesques, trophies, and arabesques (*grotteschi*, *trofei*, and *rabeschi*) which were a feature of some of the decoration from here. Grotesques were half-human figures, not to be confused with later ornament similarly named from Urbino. Trophies were weapons, musical instruments, and such things. Arabesques were a type of formal ornament derived from damascened metal-work. His later palette approaches that of Urbino.

One of his pupils, or a copyist, at Castel Durante painted very much in the same style, but in a more stilted manner. He used a palette similar to Pellipario's earlier colours, but colder in tone. It is, in fact, remarkable for the absence of any warm colours. For convenience he is called Pseudo-Pellipario, and separation is often difficult.

Urbino was undoubtedly the most prolific centre for the manufacture of *maiolica* during the sixteenth century. It was under the patronage of the della Rovere family – the Dukes of Urbino. The *cerquate* decoration was of oak-branches and acorns, and was adopted because of the connexion with this family, whose name means 'oak-tree'. Urbino was the birthplace of Raphael, and pottery had been made there for many years before Guido Durantino (later Fontana) established his workshop.

Perhaps the most important aspect of the work of Urbino was the development of the *istoriato* style, but a type of grotesque decoration derived indirectly from Roman frescoes by way of Raphael is also peculiar to it. These grotesques picture goat-legged men, curious monsters, winged *putti* (or cupids), and things of the kind which form, usually, a fantastic surround to a central medallion in the *istoriato* style that preceded it.

Artists who painted in the latter style at Urbino include Pellipario, Francesco Xanto Avelli, Guido Fontana, Orazio Fontana, and Francesco Durantino. Other workshops in Urbino copied the work of Fontana, but the quality is much inferior.

Plastic decoration was in favour here, an example of the kind appearing on Plate 30a. This was a development in many ways unsuited to the material, and only rare examples are particularly desirable.

At Pesaro, near Urbino, potteries had been in existence from medieval times, but nothing can be certainly attributed before about 1540. A factory owned by Girolamo di Lanfranco made some *istoriato* dishes which were painted by him. The manufacture of *maiolica* was revived here in the eighteenth century by Antonio Casali and Filippo Antonio Calegari. Rimini also made dishes in the *istoriato* style, but little is known about it.

Maiolica was made at Venice during the sixteenth century. As might be expected from a seaport with the Venetian traditions, Eastern influence was strong, particularly that of Isnik, and of Chinese porcelain of the Ming period, the latter inspiring a group of wares known as *alla porcellana* (in the style of porcelain) also done at Faenza and one or two places elsewhere. *Foglie* (leaves), *fiori* (flowers), and *paesi* (landscapes) were also done at the same place. The earliest examples are covered with a thick bluish enamel, called *smaltino*, which may have been an attempt to reproduce Chinese celadons. The Eastern tradition also led to the use of arabesques, and a connexion with Germany seems obvious from surviving examples with German coats of arms. *Istoriato* dishes in the Urbino style may have been painted by migratory workmen from Castel Durante.

There were a number of factories in Venice between the sixteenth and eighteenth centuries, including that of Geminiano Cozzi who also made porcelain.

A factory at Nove, not far away, was started in 1728 by Giovanni Battista Antonibon. Much of the *maiolica* made there was in the *rococo* style. He also made porcelain, as well as cream-coloured earthenware.

Bassano is not far away, and factories were established here during the sixteenth, seventeenth, and eighteenth centuries. Attributions are difficult. One of them was connected with Nove during the latter part of the eighteenth century.

A black-glazed ware painted in lacquer colours with gilding was probably inspired by the decoration of Venetian glass, and has, therefore, been attributed to Venice.

There were potteries at Padua in the fifteenth century, and some of the green and purple family may have been made here. *Sgraffito* wares were also produced. In the sixteenth century some *istoriato* dishes came from here, but information is singularly lacking on the history of this centre. Copies of Isnik wares were made at Padua during the seventeenth century.

Castelli, in the kingdom of Naples, was a centre for the production of *maiolica* from the sixteenth century onwards. The town supported a considerable number of potteries, as many as thirty-five existing at one time. The first specimens commonly to be attributed here date from the seventeenth century, when *istoriato* painting was revived in a much paler range of colours. Between 1670 and 1750 a family of potters named Grue was in charge of the principal factory, and these, together with the Gentili, were responsible for a certain amount of work of merit.

The town of Savona, in Liguria, was a prolific centre for the manufacture of *maiolica* during the seventeenth and eighteenth centuries. A number of factories existed in the town, and it is hardly possible to separate their work. A good deal of the early ware was painted in blue in imitation of Chinese porcelain; European subjects were painted in the same colour, although the other high-temperature colours were used occasionally. Relief work was fairly common, imitated from contemporary silver. Polychrome decoration becomes much more usual in the eighteenth century.

Albissola, near Savona, made *maiolica* which is virtually indistinguishable from the latter. From here came Domenico, Baptista, and Augustin Conrade who founded the *faïence* factory at Nevers in France (see Page 144). Genoese wares cannot be separately identified from those of the other two. Genoa is mentioned by Piccolpasso as a centre for the manufacture of *maiolica* at an earlier date, but little has been identified.

The earliest factory at Milan of which specimens are known is that started before 1745 by Felice Clerici who imitated Chinese porcelain, and the Imari decoration of Japan. A factory started in 1759 by Pasquale Rubati made *maiolica* painted with enamel colours in imitation of porcelain. A third factory lasted only for a few years.

Maiolica was made at Turin in Piedmont during the sixteenth century. There is a surviving specimen dated 1577 in the Museo

Civico. There were also several potters working in the city during the seventeenth century, but nothing can be identified.

A factory was founded in 1725 by di Marcello, and was later in the hands of his nephew, Giorgio Giacinto Rossetti. Some of the surviving wares are in the style of Moustiers (see Page 148). Late in the eighteenth century, wares in the *rococo* style were made, some with designs of shell-work.

A number of potteries were in existence at Lodi in Lombardy during the eighteenth century, mostly imitating French *faïence*, including the Moustiers designs after Jean Bérain.

Potteries were established at Palermo in Sicily about 1600. The trophies of Castel Durante were copied. There were other potteries in the island, but nothing of importance was made.

There were many other potteries which were either small, inferior, or whose work has not been identified. *Maiolica* was made in immense quantities in Italy from the sixteenth to the eighteenth centuries, and ordinary specimens are a fairly common survival. It would be tedious to list every centre of production. Modena is mentioned by Piccolpasso as a place where *maiolica* was made, but the only known specimen is illustrated on Plate 28. Similarly, nothing is known of wares made at Viterbo, near Rome. There are other places about which the same could be said. Many of them copied the larger factories. For the rest, their work must be placed among the large body of wares of doubtful attribution which often have a tentative label ascribing them to one of the better known centres.

Mention ought to be made of Luca della Robbia (1400–1482) and his followers. Strictly, his work is not pottery at all but sculpture covered with a tin-enamel glaze. At one time he was reputed to have been the first to use this glaze in Italy, but like many another legend this has been unable to bear scrutiny. He did figures, panels, and roundels, usually in white, or blue and white, with occasional decoration in colour. Most of his work is in public museums. His nephew, Andrea della Robbia, did similar work, but he was particularly engaged in architectural accessories. The work of his two sons who followed them is different in style rather than technique. Anything attributed to the della Robbia which comes on to the art-market without a pedigree should be regarded with the gravest suspicion.

Italian *maiolica* is primarily important for its decoration. Its forms are few, simple, and without much refinement. Many of them are better described as clumsy. The use of lustre pigments, employed with such superb effect by the Spaniards, is of little account in Italian wares. After the fashion had run its course, it was allowed to drop into disuse. The Italians were much more interested in the art of painting, and the lustre pigments were found, after trial, to be a positive handicap. Many of the later lustred wares are inferior in the quality of the painting to the unlustred variety. The use of lustre was killed, finally, by the emergence of the *istoriato* style in which it had no place.

The *istoriato* style is one of the most controversial ever to be used to decorate pottery. It is pictorial and narrative in intention. It has no regard for the shape or function of the object on which it is used. It is, in fact, usually an excellent piece of book illustration. The inclusion of perspective in many of these paintings offends one of the canon laws of good pottery decoration – that it shall conform to the shape of the object decorated.

When all this has been said, however, *maiolica* is by far the most colourful of all pottery. It appeals to lovers of painting which, in fact, was the potter's intention. Many of these dishes were not intended for use but for display, and they were decorated accordingly. It was a technical achievement of a very high order.

Forgeries of Italian *maiolica* are far from uncommon. The *istoriato* wares of Urbino have been especially singled out for attention in this way, but the wares of Gubbio, Castel Durante, Faenza, and even Orvieto, as well as the Florentine 'oak-leaf' jars, have all been copied. Generally an acquaintance with genuine examples is a good safeguard. Nevertheless, Marc-Louis Solon was sufficiently incautious to write that no expert had ever been deceived by a forgery of Gubbio lustre, and followed this remark by including nearby the illustration of a blatant forgery. This example of Homer nodding is not confined to Solon. Forgeries can be detected in the illustrations of many works on ceramics, but, unlike Solon, the authors have not regarded themselves as immune. There is no such thing as an indetectable forgery, but even the greatest authorities can be caught in a weak moment.

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CHAPTER EIGHT

Germany and the Austrian Empire

GERMANY is principally renowned for its magnificent porcelain, but several other types of ware of importance were manufactured. The stoneware is unique in form and decoration, and is an early indication of the German preference for high-fired materials. Nevertheless, a considerable manufacture of *faïence* was also carried on, and reached its zenith during the eighteenth century. Unlike porcelain, in which Germany set the fashion for other European countries, its *faïence* was largely derivative. At first it followed Chinese wares copied in Holland, and later the work of the porcelain factories. No original style which was of much importance emerged.

The influence of porcelain was responsible for the use of enamel colours painted on tin-glaze, but these are rarely as effective as the *faïence* colours which were fired at the same time as the glaze. The *faïence* factory at Strasbourg in Alsace was probably responsible for this innovation about 1740. It is discussed in the Chapter on French pottery.

Both in the field of porcelain and pottery, the wares of Germany have suffered seriously in the past from a lack of information in English. What there is the reader will find in the bibliography. There has been no lack of the wares themselves in this country, although they have often passed without strict identification. Particularly is this the case in the field of *faïence* where so many small factories were working with much the same background that the problem of identification is often complicated. Though little can be added in the limited space available, there is obviously room for a considerable amount of research on the subject.

Hafnergeschirre refers mainly to lead-glazed tiles used in the construction of stoves, the word *Hafner* meaning, literally, stove-maker.

Work of this kind was not limited to Germany, but was also practised in France and Switzerland, and the earliest German specimens date back to 1350. Mostly the tiles were moulded in relief and covered with a green glaze, and they were built up into elaborate structures which were used instead of the open hearth popular in England.* By 1500 other colours had been added – yellow and brown principally, and some essays had been made in the use of a tin-glaze.

The subjects of decoration were mainly Biblical, but historical and other scenes can also be observed. The early tiles are small, but larger sizes were manufactured later.

Nuremberg was the main centre for this kind of work, but much was done at Salzburg. Some interesting stoves were made at Villingen in the Black Forest about 1575 which have coloured lead glazes in conjunction with tin-enamelled panels painted in colours – a technique later used more widely.

Vessels made by these stove-makers are also described, by extension, as *Hafner* ware. Augustin Hirschvogel (or Hirzvogel) was formerly supposed to be a notable practitioner in this kind of ware, but the ascription has latterly been the subject of controversy. Paul Preuning of Nuremberg made jugs and similar vessels decorated with coloured glazes kept separate by threads of clay. A remarkably fine specimen of this kind from Annaberg, near Chemnitz, is in the Glaisher Collection (Fitzwilliam Museum, Cambridge).

Silesian *Hafner* ware is a class of dish in which the design was cut with a knife to prevent the intermingling of the coloured tin-glazes used. A dish in Berlin bears the Arms of Balthasar von Promnitz, Bishop of Breslau (1539–1562), and is probably the earliest known example. Another bears the date 1554.

Following the *Hafner* ware, German pottery took two different and distinct paths – the stoneware (*Steinzeug*) of the Rhineland, and *faïence*.

Of the stoneware, by far the most familiar example is the *Bartmannkrug*, a round-bellied jug which has a grotesque bearded mask on the neck. In England these were called

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* It is a minor mystery why this efficient form of heating never came into use in England.

'grey beards' or 'bellarmines', the mask being incorrectly identified with the hated Cardinal Bellarmino.

Steinzeug was made principally at Westerwald (Höhr, Grenzhausen, and Grenzau), Cologne (Frechen and other places in the vicinity), Siegburg, and Raeren. It forms the most important group of German Renaissance pottery. The body is extremely hard, and varies in colour from grey to white, as well as brown. The body of Siegburg ware, for instance, was almost white, while that of Westerwald was bluish-grey.

The surface was glazed with salt. It is no more than a thin glossy smear, and exhibits a slightly pitted surface somewhat like the skin of an orange which is characteristic of stonewares glazed in this way. The addition of red lead to salt at some potteries, notably those of England, gave this kind of glaze a somewhat more glass-like appearance.

There were a number of kilns in Cologne, from some of which fragments have been recovered and the work identified. *Bartmannkrüge* were particularly popular here, although they were speedily copied elsewhere. Many of them have arms which can be traced, and they found their way to England in considerable quantity. They have a mottled brown glaze over a greyish body, and jugs thus glazed were called 'tiger ware' in this country. The principal factory was in the Maximinenstrasse, and many jugs and tankards with decorations (such as medallions) in applied relief were made here. Exceptionally we find that the *faïence* owl jugs (*Eulenkrüge*) were copied in stoneware (see Page 128). Decoration was Gothic in style, the oak-leaf motif appearing on some specimens in a moulded form. The vine leaf was also used. Applied reliefs were sometimes based on silver originals, and coats of arms and small medallions with busts appear commonly. The *Trichterbecher*, an early form of beaker with a funnel-shaped mouth, was made here and elsewhere.

Siegburg, in the Rhineland, is of some antiquity as a pottery centre, and became widely known. In the seventeenth century orders were even received from a Japanese nobleman, by whom its work was much admired.

A very white clay was used which retained its colour after firing. Relief medallions, reliefs of Biblical subjects to be found on tall tapering *Schnellen* (tankards with pewter or silver covers and thumb-grips), as well as floral and similar motifs and coats of arms, were freely employed. The *Trichterbecher* and the owl-jug were both made here.

Work in the Siegburg style was done at Höhr, near Westerwald, during the sixteenth century by a Siegburg potter who migrated there, and again in the nineteenth century. Copies were made at Siegburg itself about a hundred years ago.

At Raeren, near Aix-la-Chapelle, a brown salt-glazed ware was made in the early period. A grey ware was introduced towards 1600, probably influenced by that of Westerwald.

A good deal of relief decoration was produced in the last quarter of the sixteenth century by Jan Emens, surnamed Mennicken. The *Doppelfrieskrüge* were large jugs with friezes in relief of classical subjects in a broad band round the centre of the jug. Emens also worked in the grey body, using blue pigment to enhance the decoration. Figures were set in Gothic arches, which gives an architectural appearance to the vessel. Foliage and such things are to be seen at a slightly later date.

Westerwald, in the Rhineland, can be taken to include also Grenzau, Höhr, and Grenzhausen, which are in the same district and worked in the same style. It is not always easy to distinguish between these various centres, and the group is sometimes called 'Nassau stoneware', although the description is not very accurate. The earliest examples were made by a potter from Siegburg, Anno Knütgen, who arrived in Höhr towards the end of the sixteenth century.

The use of both blue and manganese on the grey body is common. Decoration is of reliefs in the early period, replaced in the seventeenth century with stamped and incised designs. The Gothic style, and the architectural designs, are much less common than elsewhere, and more or less confined to early examples. The *baroque* style is more in evidence, particularly in the latter part of the seventeenth century, and the later work is much less sophisticated. The forms of tankards and such things are usually based on pewter vessels of the period.

The work of Kreussen in Bavaria varies from that of the places previously mentioned. Much of it is covered with a brown salt-glaze over a greyish-red body. It appears to have had its origin in *Hafner* ware made here during the early part of the sixteenth century.

The stoneware is decorated either with reliefs of some kind or another, or the designs are painted over the glaze in enamel colours – blue, green, red, yellow, and white, with sometimes the addition of a little gilding. The plain relief designs are the oldest.

The colours (also painted over the reliefs) are the first example of the use of enamels for pottery decoration in Europe, and the technique was probably learned from Bohemian glass-enamellers, if, indeed, they were not responsible for the work. Much of it was done on squat tankards with pewter mounts. A Kreussen peculiarity is the hexagonal flask of six moulded panels, which has the addition of a screw-stopper in pewter. Similar wares were made elsewhere, in Saxony, and are apt to be a little confusing.

German stonewares have been neglected in recent years. They are mostly beer jugs and tankards, and were intended for the tradesman's home and the tavern. Some of the more curiously shaped obviously had their origin in the leather bottle. Relief decoration was extensively used on nearly all of it, and some of the subjects were taken from contemporary engravings.

The name, *grès de Flandres*, is often used without very much justification, although copies were made at Bouffioulx and elsewhere in Belgium during the seventeenth century. These were in imitation both of the brown-glazed *Bartmannkrüge*, and the later grey wares of Westerwald.

The type is exceedingly common in antique shops, but, alas, such specimens are rarely antique. German stoneware was extensively copied during the nineteenth century, Westerwald being particularly singled out for attention, and most such objects are immediately accused by a modern serial number stamped into the base. These copies were, for the most part, made in the Rhineland.

A description of German stoneware would not be complete without mention of the stoneware of Meissen. In an earlier volume in this series I have recounted the events which led to the discovery of this material. Suffice it to say at this point that manufacture was well established by 1710. The exact date on which it was discontinued is uncertain, but it was probably made until 1730, or even later. It appears in a price-list dated 1731. In colour most of it is dark red, but this varies from brown to almost black (*Eisenporzellan*). Some of it has a black glaze which Böttger devised to cover faults of body colour.

Decoration is usually of applied reliefs, or incised and engraved work, but the glazed specimens sometimes have additional decoration in lacquer colours, probably by Martin Schnell, and gold and silver were used for the same purpose. The latter has usually oxidized to black. A few surviving examples are painted in enamels, but these may have been done outside the factory. A good deal of the stoneware was sold off later to independent decorators as outmoded.

A feature of this stoneware is its great hardness. It was probably the hardest substance of its kind ever made, and the engraved decoration was carried out by lapidaries and glass-engravers with the aid of grinding and polishing wheels. The black glaze was sometimes treated in the same way, the design being cut through the glaze to the red body beneath. A certain amount of engraved work has been done later on plain specimens to enhance their value.

Böttger's first intention was doubtless to imitate the wares of Yi-Hsing. The winepots from these kilns were greatly esteemed in the West for making the newly-introduced drink, tea, and they had already been imitated both in Holland and in England in a somewhat softer material.

At first, casts from actual Chinese wares were taken, and the moulds used to reproduce the original. Similar casts were taken of porcelain figures from Tê-hua in Fukien province, and of soapstone carvings. The advent of Johann Jakob Irminger, the Court goldsmith, altered the nature of the forms in the direction of metal-work, and to him must probably be ascribed the introduction of the engraving technique, as well as such types as the polished facets known as *Muscheln*. The collaboration with the metal-workers of Augsburg and elsewhere became even closer with the introduction of metal mounts, and the practice of insetting with precious and semi-precious stones.

It must be remembered that one of the objects of the researches of von Tschirnhausen and Böttger was to discover ways of manufacturing semi-precious stones artificially, and the red stoneware was invented during the course of this work. This no doubt accounts for the high esteem in which it was held, and also for the 'marbled' examples imitating jasper, which might, in some cases, almost be mistaken for it. It was somewhat natural, therefore, that they should also turn to those mounting techniques which were more usually employed with the rarer materials.

Also derived from metal-work was the fashion for applied reliefs of all sorts. Acanthus leaves, and other foliage, are common, and masks and similar things of a kind usually cast in silver were also employed. These are extremely sharp and detailed, a quality which is the more evident from the absence of a glaze. An interesting feature is the contrasting use of polished and unpolished surfaces on some examples.

Figures were mostly either from casts of objects in other materials, or copied with a fair amount of exactness. Chinese porcelain and German ivory carvings were the principal sources, and one of the first modellers employed by the factory was a carver in ivory, Johann Christoph Ludwig von Lücke. The Italian Comedy was the subject of a few figures, some of them uncommonly good.

Although efforts were made to keep the formula secret, Böttger's kiln-master, Samuel Kempe, absconded to Plaue-an-der-Havel and helped the Prussian Minister, Friedrich von Görne, to start a factory there. Imitations of Meissen stoneware were made until about 1730, when the factory closed, presumably because the fashion for red stoneware was at an end. Generally the work is less refined and in a somewhat softer body, but the reproductions were fairly close.

Little is known of *faïence* made at Dresden for a few years after 1707, when the factory was started and put in charge of Peter Eggebrecht. Some jugs exist with the monogram of

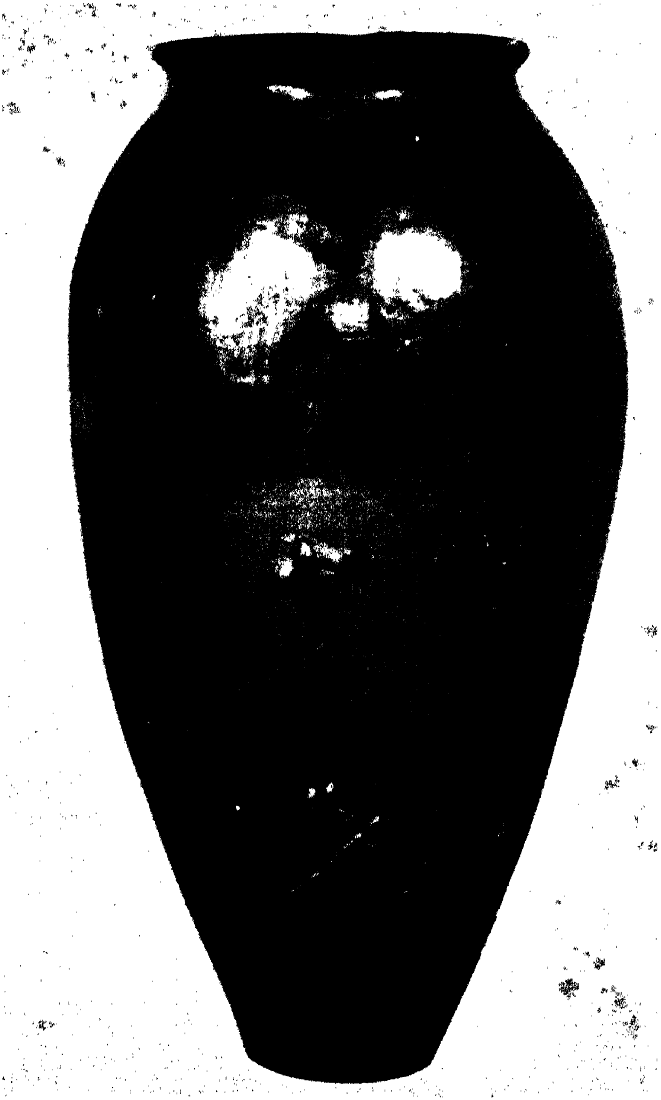
Augustus the Strong and the arms of Saxony and Poland. A few *faïence* figures similar to some of Böttger's figures in red stoneware probably came from the same place, as well as some large vases decorated in blue and a few smaller ones decorated in lacquer colours. *Faïence* was also made at Plaue-an-der-Havel, but no specimens have been certainly identified.

Samuel Kempe may have gone to Bayreuth. This is not certain, but a fairly hard-fired earthenware covered with a brown glaze was made here, inspired by Böttger's stoneware. An example decorated with *chinoiseries* in silver appears on Plate 48a. The motifs were often taken from a book of designs by Martin Engelbrecht. Yellow-glazed ware was also made at the same place.

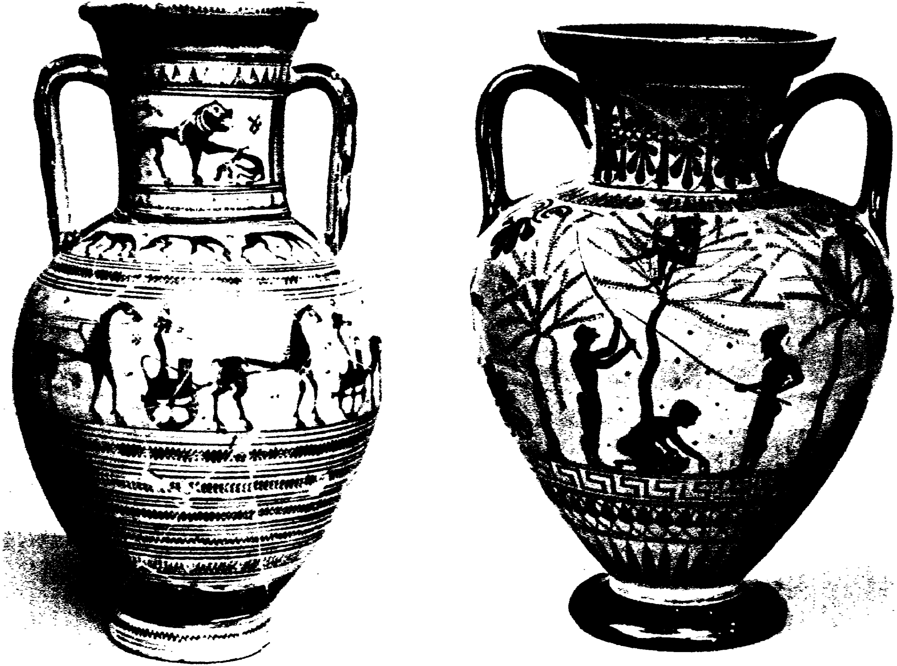
The manufacture of *faïence* was not on a considerable scale until towards the end of the seventeenth century. At first it was much concerned with imitating Chinese blue and white porcelain, then extremely fashionable, and Chinese wares were brought to Europe in the ships of the Dutch East India Company.

At first tin-glaze was used in panels on the otherwise lead-glazed *Hafner* stoves. At Brixen, in the Tyrol, tin-glazed tiles were being made from about 1530 onwards. The jugs in the form of owls which have detachable heads forming cups, and which no doubt inspired the later owl and bear jugs of Nottingham and Staffordshire, were made here in *faïence*. Other examples in lead-glazed earthenware were also probably made at Brixen. Originally they appear to have been given as prizes in archery contests, and were sometimes painted with armorial bearings.

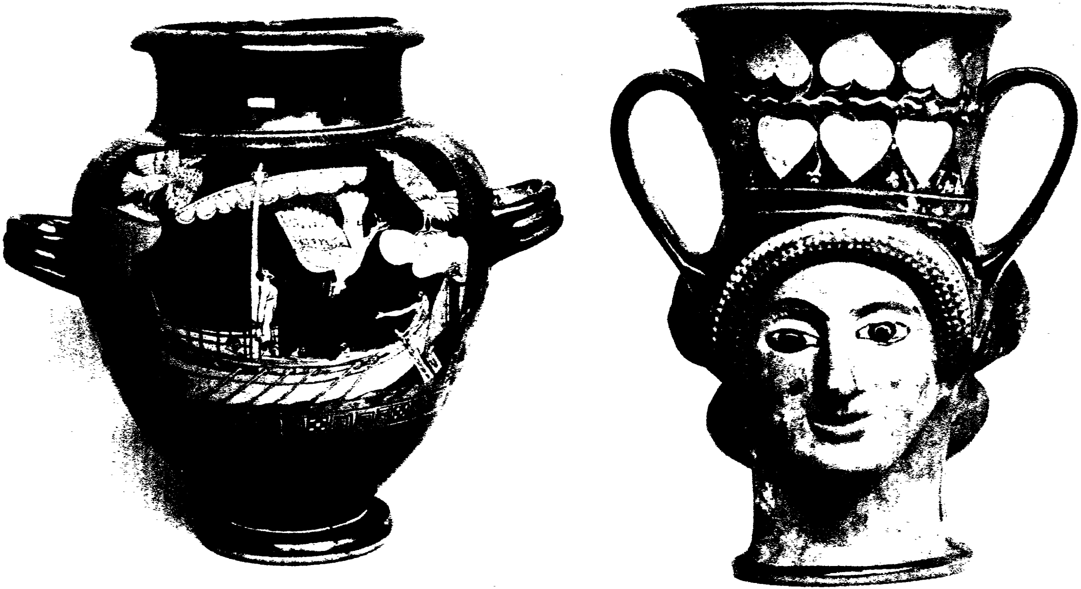
Nuremberg was a centre for the manufacture of *faïence* in the sixteenth century, and a few specimens survive treated in the manner of the Italian *maiolicanti*. At Kreussen the production of *faïence*, started by Lorenz Speckner, dates from the earliest years of the seventeenth century. Blue and white jugs from here are important examples of early German *faïence*. They are decorated with flowers which have an almost sectional appearance, and the line delineating the petals finishes in a small spiral. They are sometimes referred to as the 'spiral family'.



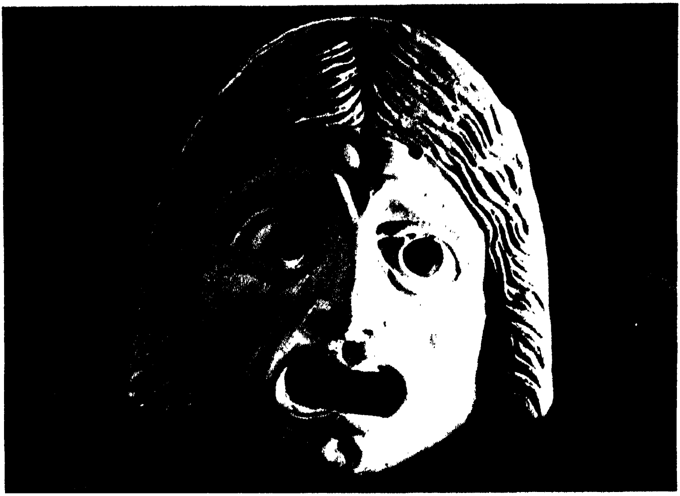
Egypt. Black-topped jar from Nagada. *c.* 4000 B.C.



(a) Greece. Amphora
painted in later
geometric style.
c. 800 B.C.
(b) Greece. Amphora
with black-figure
painting, 'The Oliv
Harvest'. *c.* 550 B.C



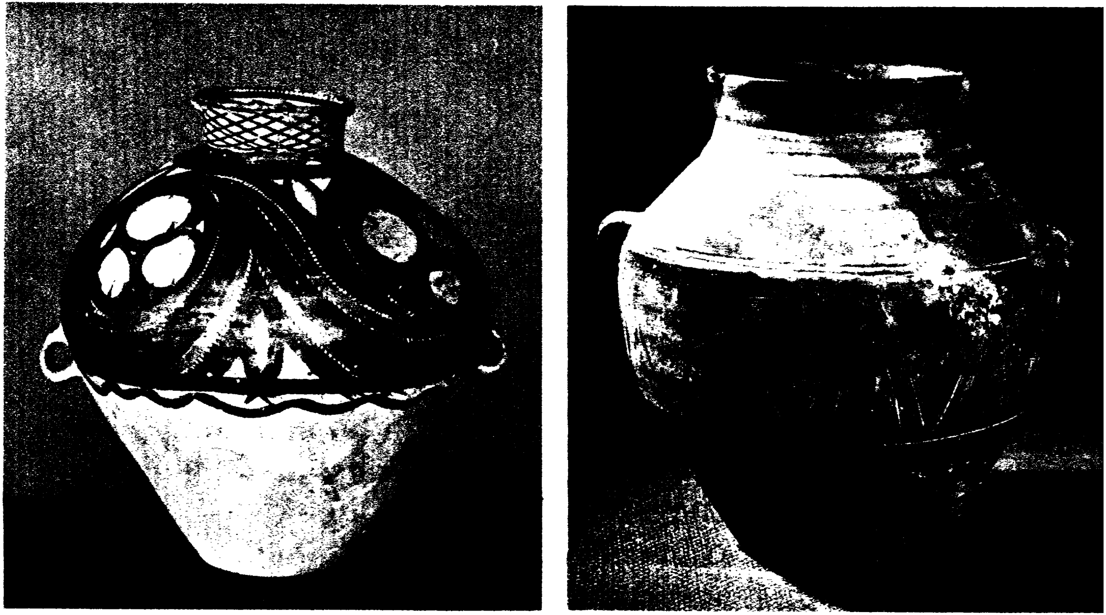
(a) Greece. Stamnos with red-figure painting: 'Ships of Odysseus Passing the Sirens' Rocks'. *c.* 490 B.C.
(b) Greece. Rhyton (drinking cup). 480 B.C.



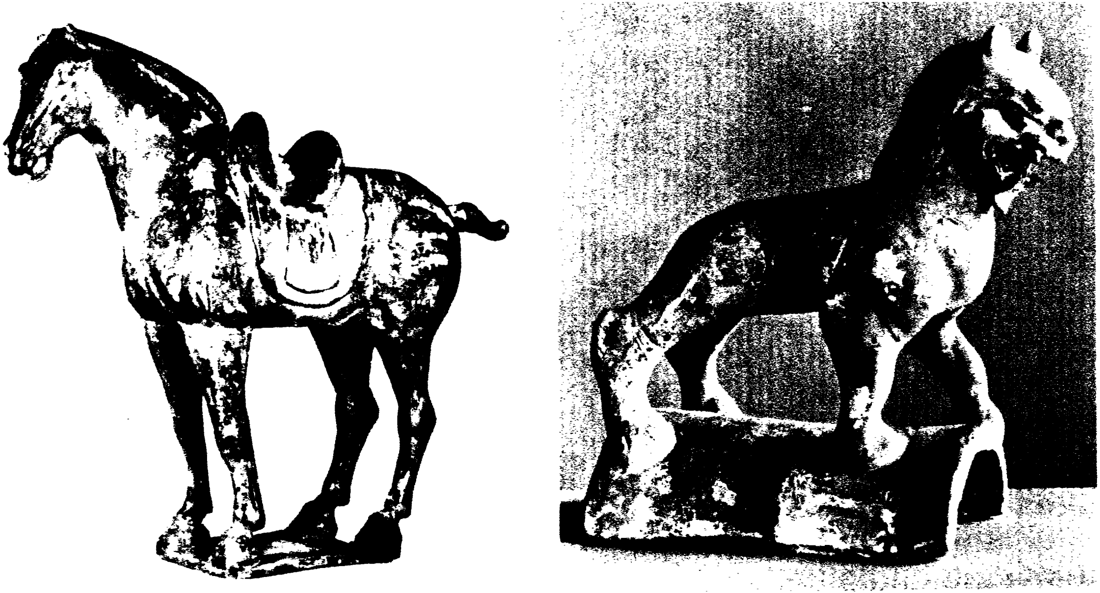
(a) Roman. Theatrical mask in terracotta. 1st-3rd century A.D.

(b) Etruscan. Black-ware vase with moulded relief. *c.* 600 B.C.

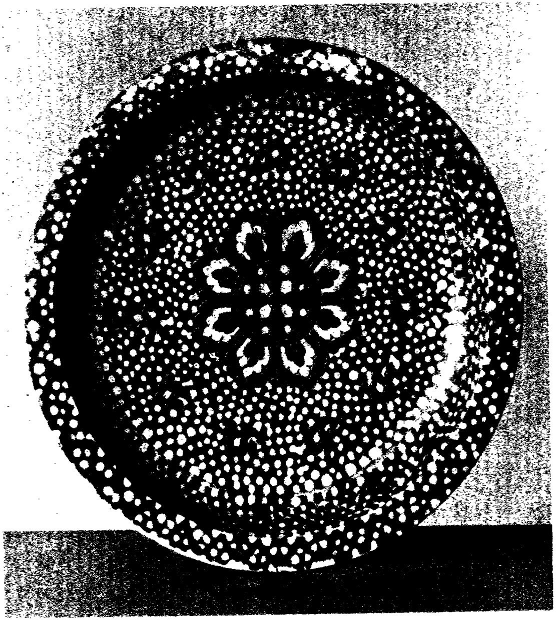
Greece. Terracotta figure of a woman, from Tanagra. *c*. 400 B.C.

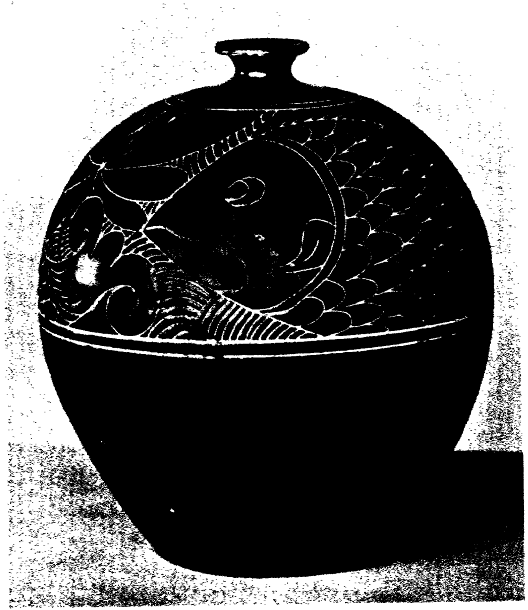


(a) China. Jar decorated in black and brownish-red over a buff body. Yang-shao ware. *c.* 2500 B.C.
(b) China. Vase of Black pottery with incised decoration. Shang Dynasty



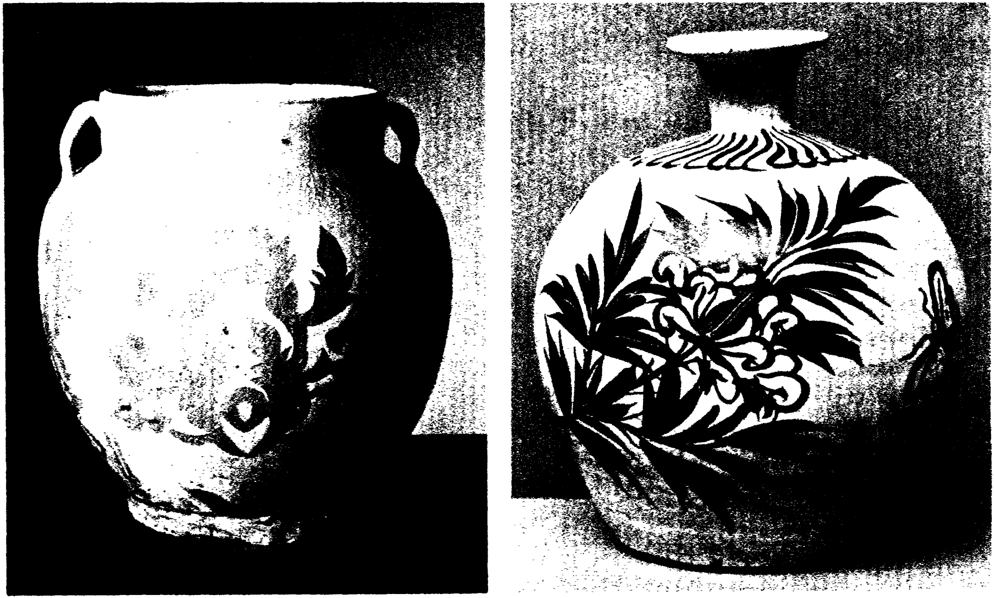
(a) China. Bactrian pony: tomb figure with remnants of straw-coloured glaze. T'ang Dynasty
(b) China. Lion-shaped ridge-tile, with green glaze. Han Dynasty



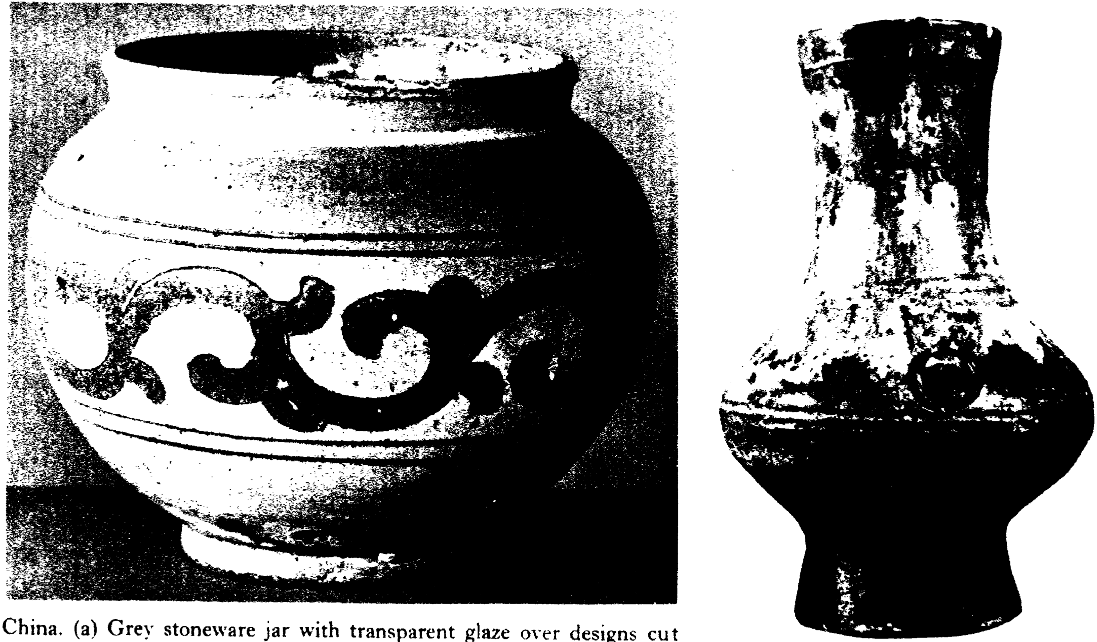


(a) China. Dish with impressed design and dappled glazes of various colours. T'ang Dynasty

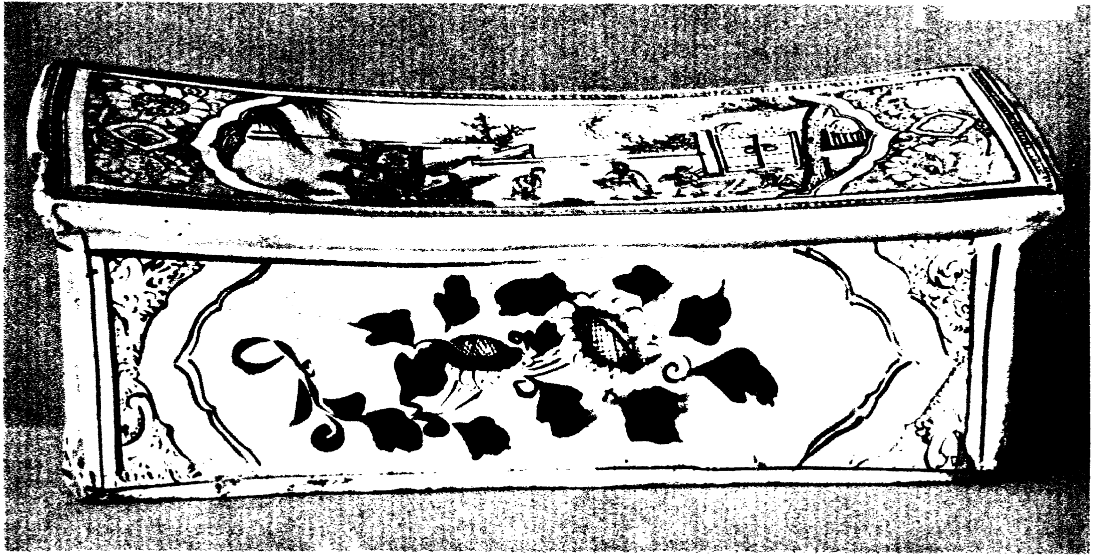
(b) China. Buff earthenware jar with designs incised through dark-brown glaze. *Sgraffito* technique. Sung Dynasty



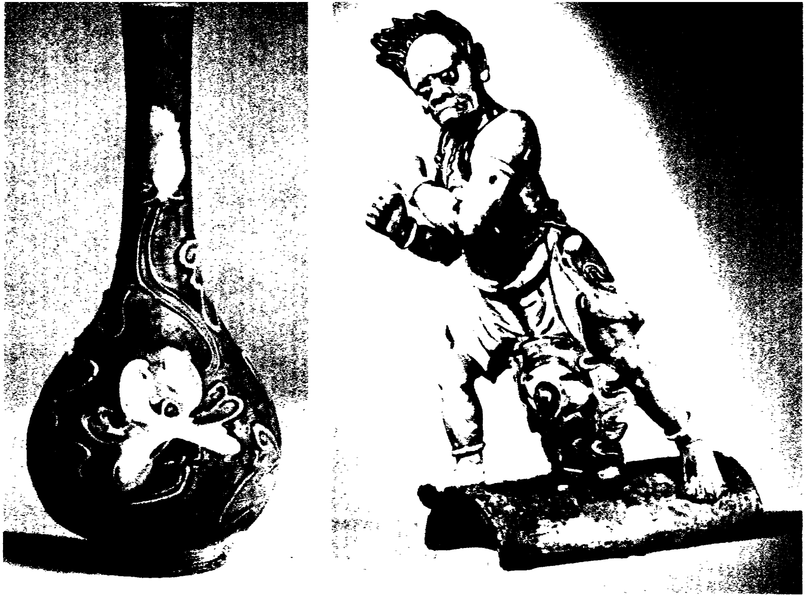
(a) China. Vase with pale olive glaze, and decoration cut through white slip. Sung Dynasty
(b) China. Bottle of Tz'ŭ Chou type painted in black-brown over white slip. Sung Dynasty



China. (a) Grey stoneware jar with transparent glaze over designs cut through white slip. Sung Dynasty (b) *Hu* (wine jar). Han Dynasty

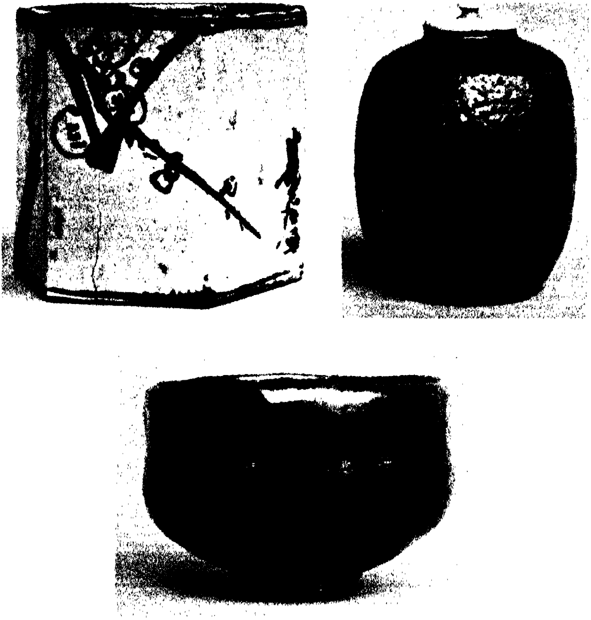


China. Buff stoneware head-rest painted in brown over white slip. 14th century A.D.

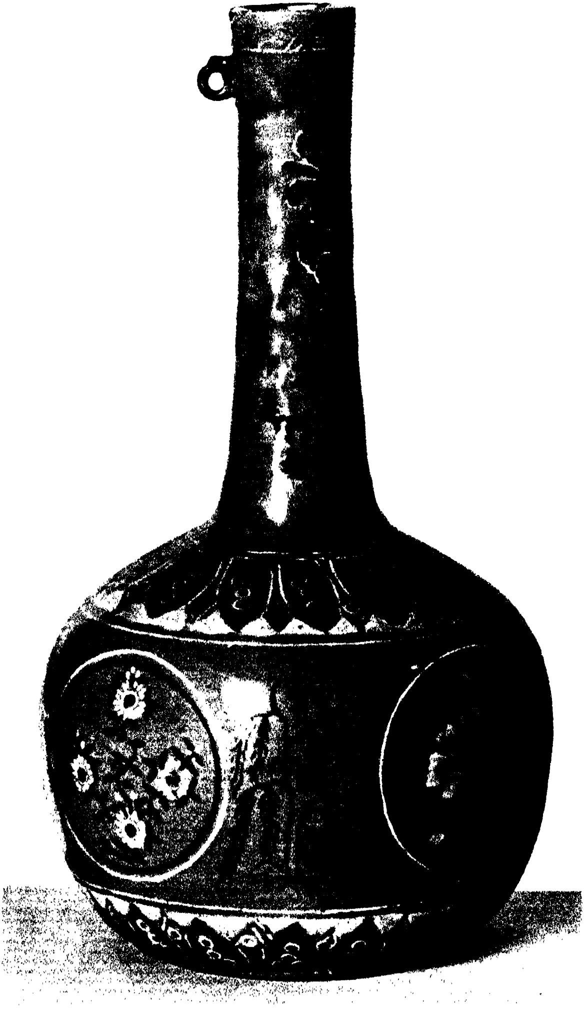


(a) China. Bottle. Coloured glazes separated by raised outlines. Ming Dynasty
(b) China. Ridge tile in the form of a demon. Ming Dynasty

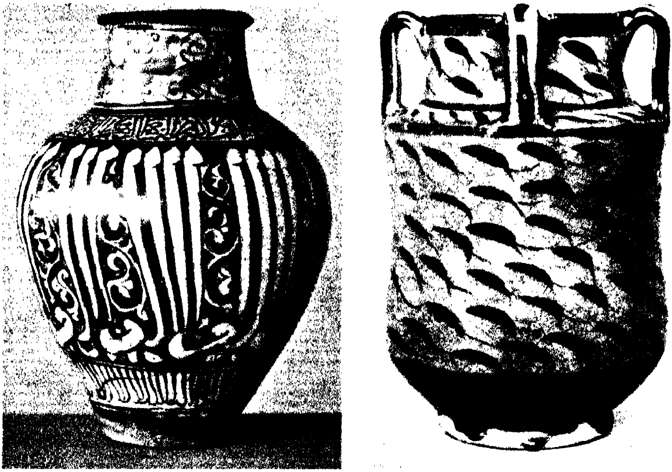
Japan. Black pottery bowl. Jomon ware. *c.* 1200 B.C.



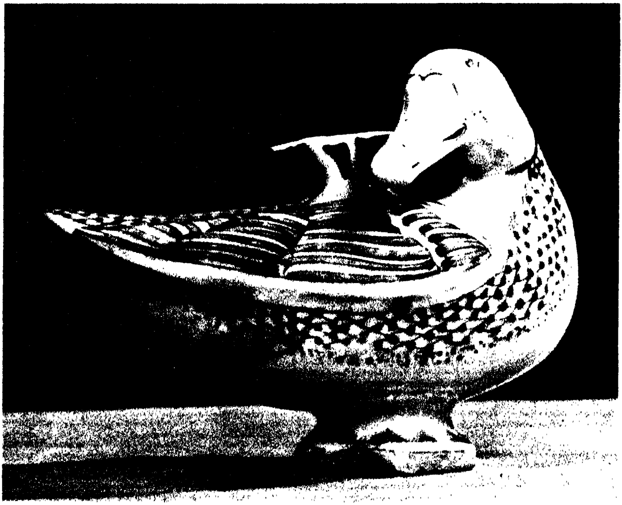
Japan. Tea ceremony wares.
(a) Hexagonal jar by Kenzan.
(b) Tea-jar of Shigaraki ware.
(c) Tea-bowl with *raku* glaze.
17th-18th centuries



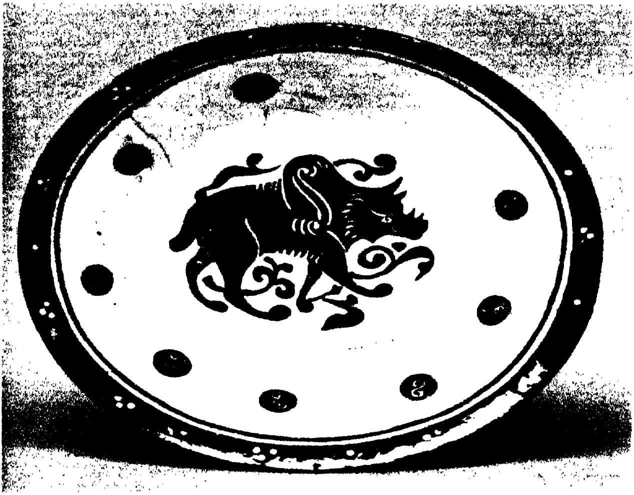
Korea. Bottle inlaid with grey and white slip and covered with celadon glaze. Koryu Dynasty



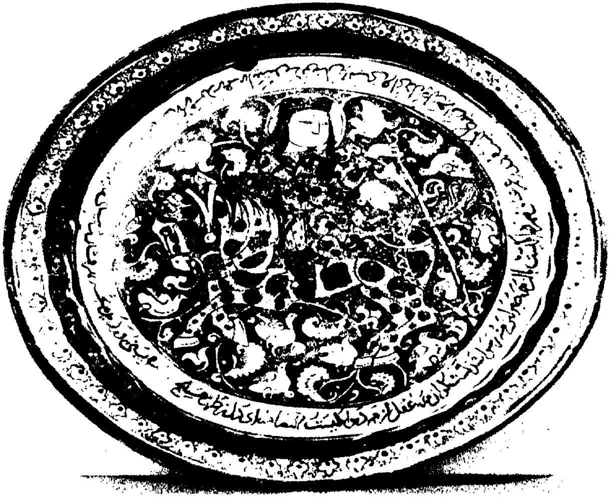
(a) Syria. White earthenware jar painted in underglaze blue and black with calligraphic motifs. 14th century
(b) Persia. Jar painted with black under turquoise glaze. *c.* 1275



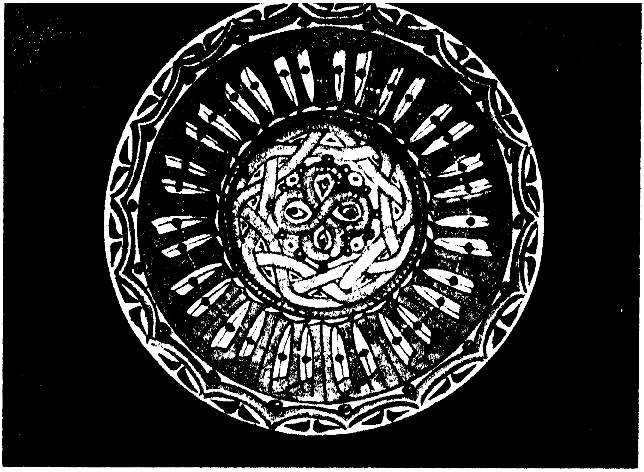
(c) Persia. Pipe (*narghili*) base painted in underglaze blue. 17th century



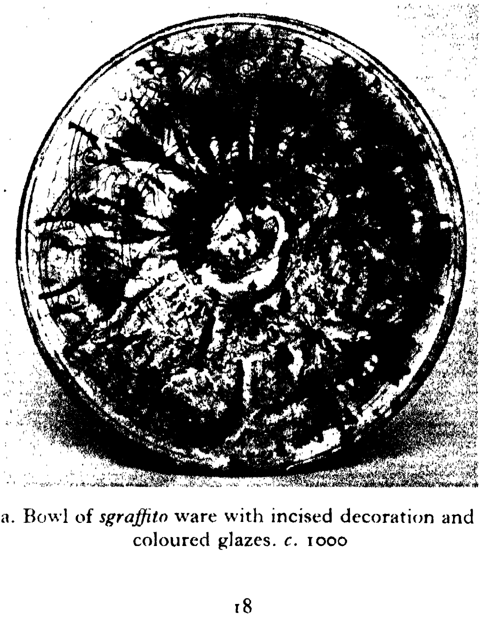
(a) Persia. Dish painted with black slip. *c.* 1175



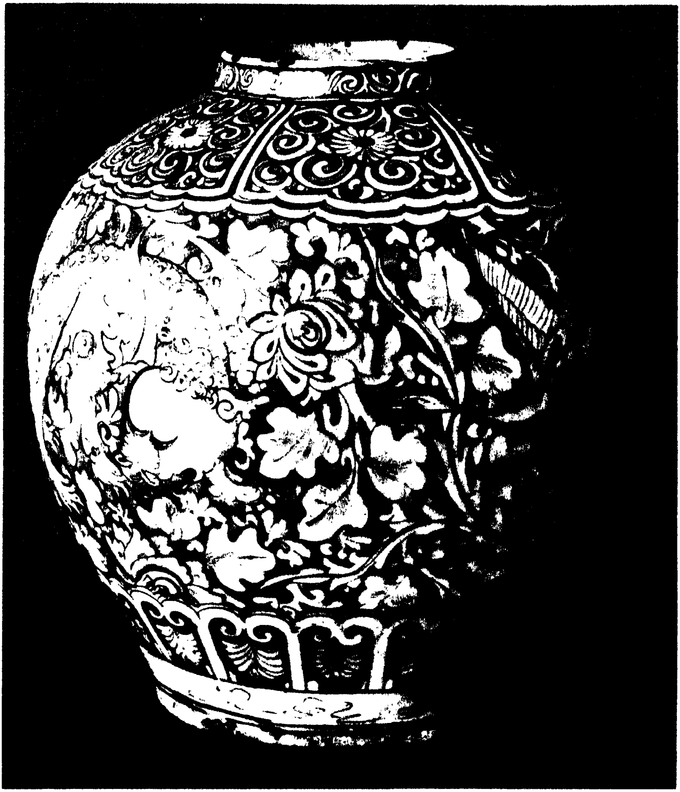
(b) Persia. White earthenware dish painted with gold lustre. Kashan. 1207



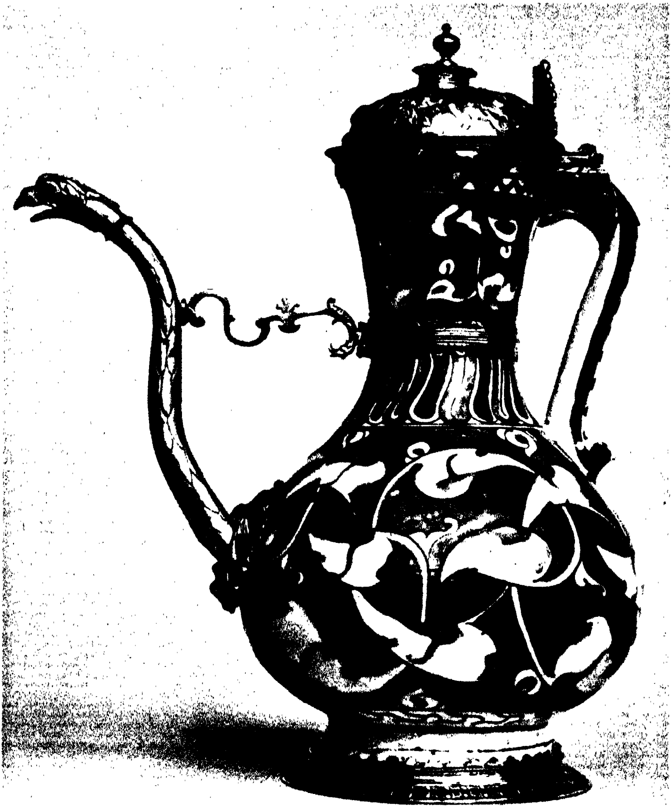
(a) Persia. Red earthenware bowl painted with coloured clay slips under transparent glaze. Samarkand. *c.* 1000



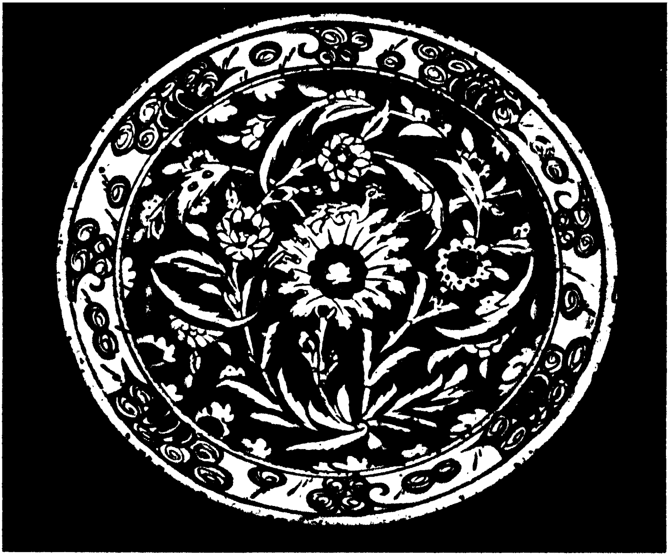
(b) Persia. Bowl of *sgraffito* ware with incised decoration and splashed coloured glazes. *c.* 1000



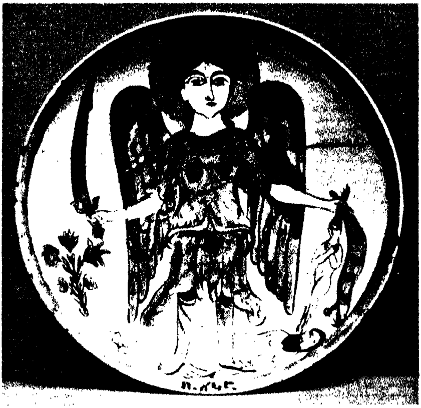
Persia. Earthenware vase painted in underglaze blue with black outlines. *c*. 1650



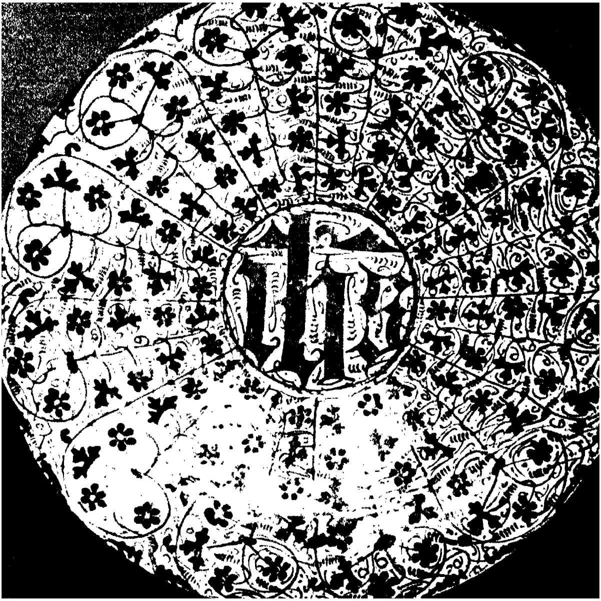
Turkey. Ewer with English silver-gilt mounts dated 1597-8. Isnik



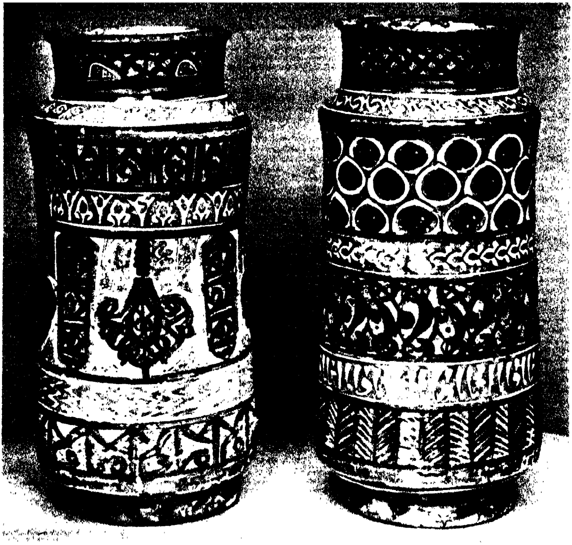
(a) Turkey. Dish with characteristic floral decoration and 'ammonite' scroll border. Isnik. *c.* 1600



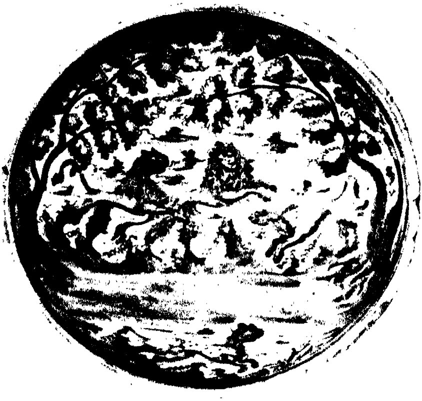
(b) Turkey. Painted dish: 'St Michael Saving a Man's Soul'. Kutahia. 1719



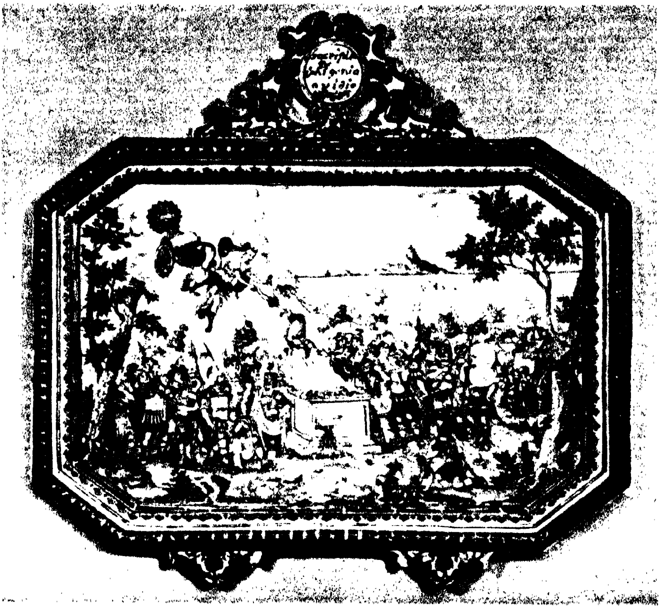
Spain. Dish decorated in blue and lustre with floral motifs and the Sacred Monogram. *c.* 1420



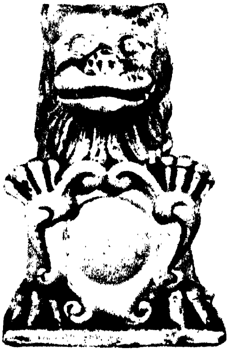
(a) Spain. *Albarelli* decorated in blue and lustre. *c.* 1420



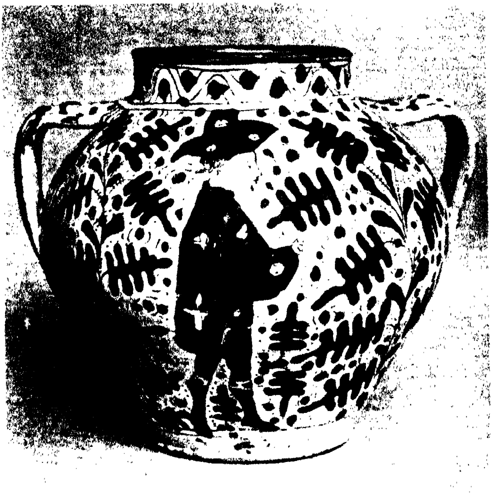
(b) Spain. Interior of large *faïence* bowl painted in the manner of the engraver, Antonio Tempesta. *c.* 1650



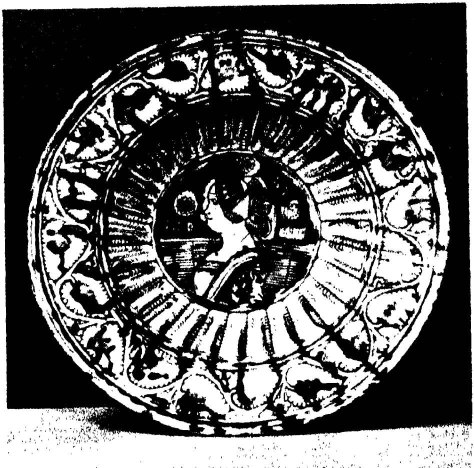
(a) Spain. *Faience* plaque: 'The Sacrifice of Iphigenia'.
Alcora. *c.* 1740



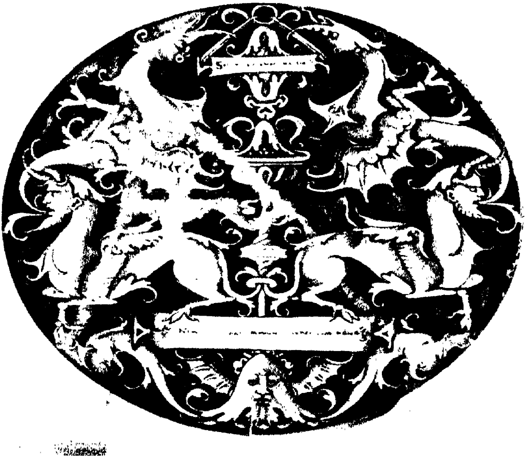
(b) Spain. Heraldic lion.
Talavera. *c.* 1700



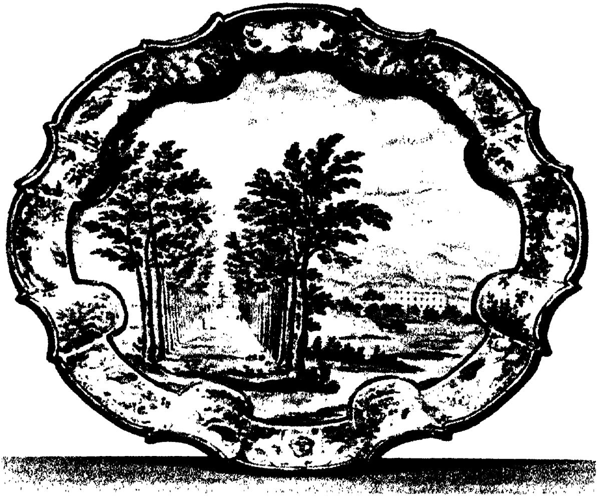
(a) Italy. *Maiolica* jar with oak-leaf decoration. Florence. *c.* 1460



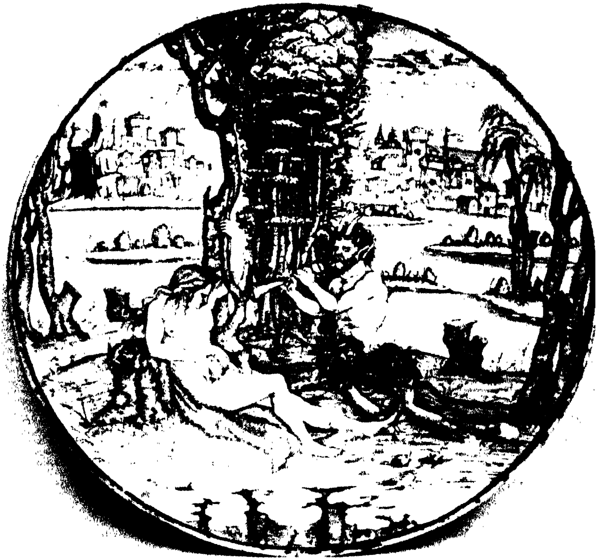
(b) Italy. *Mezza-maiolica* or *sgraffito* ware. Portrait dish. Bologna. *c.* 1500



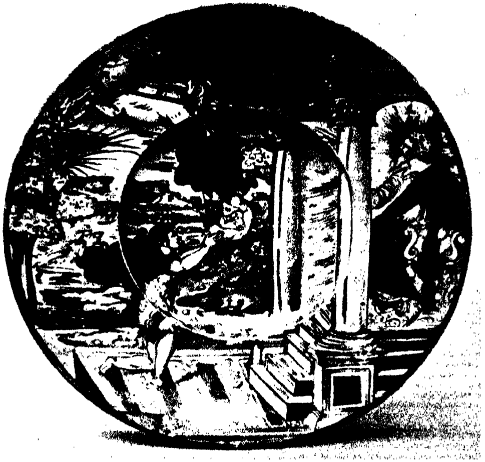
(a) Italy. Plate painted with grotesques on a blue ground. Deruta. *c.* 1515

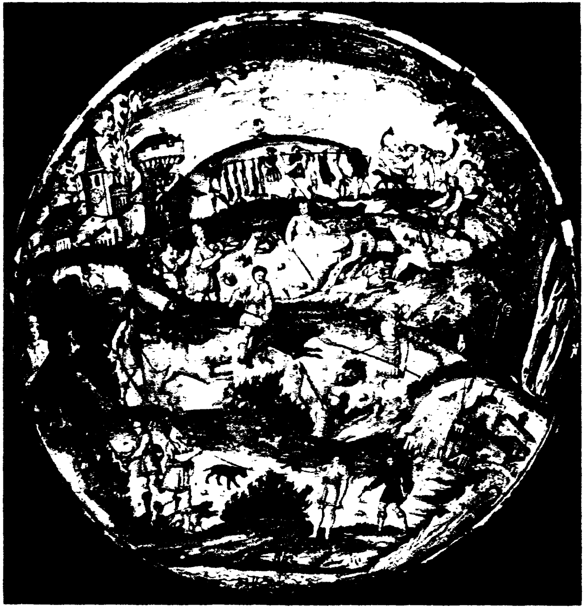


(b) Italy. *Maiolica* dish painted in polychrome with an avenue in a landscape by Saverio Grue. Castelli. *c.* 1760

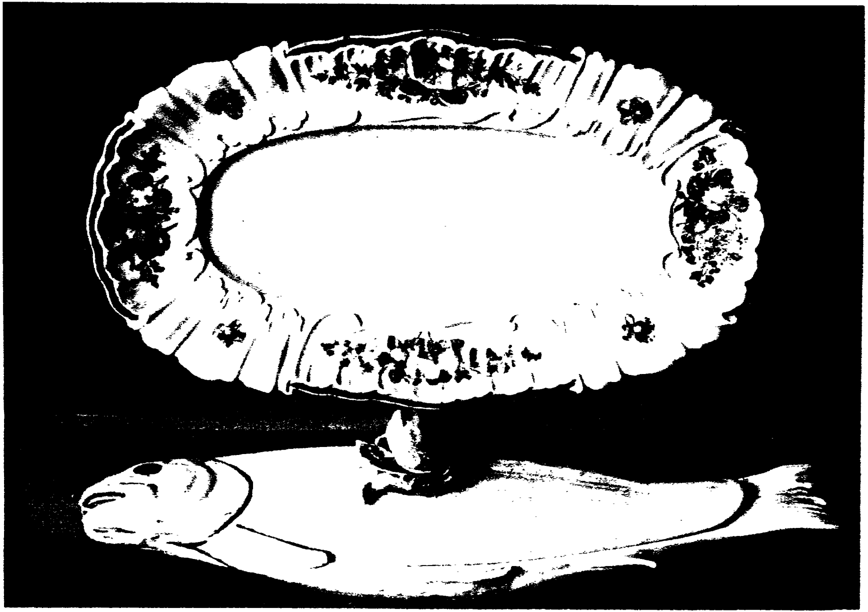


Italy. Dishes in *istoriato* style.
(a) 'The Satyr Family', after Albrecht Dürer. Faenza. *c.* 1525
(b) 'The Fall of Phaethon', by Guido Durantino. Urbino. *c.* 1530

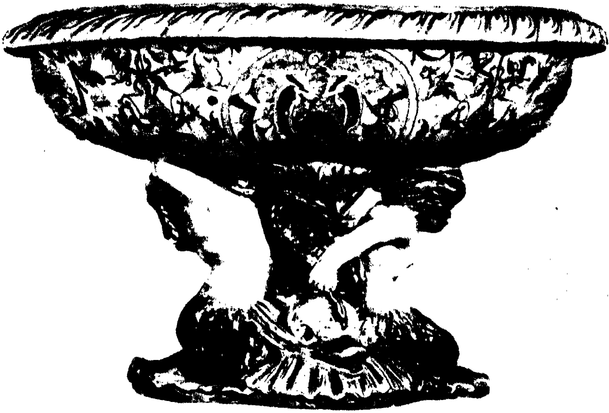




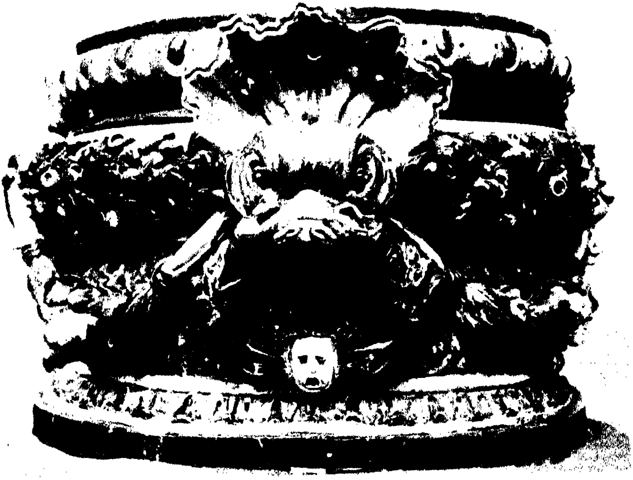
Italy. Large *maiolica* dish painted with hunting scenes in a humorous vein. Dated 1593, signed by painter and potter



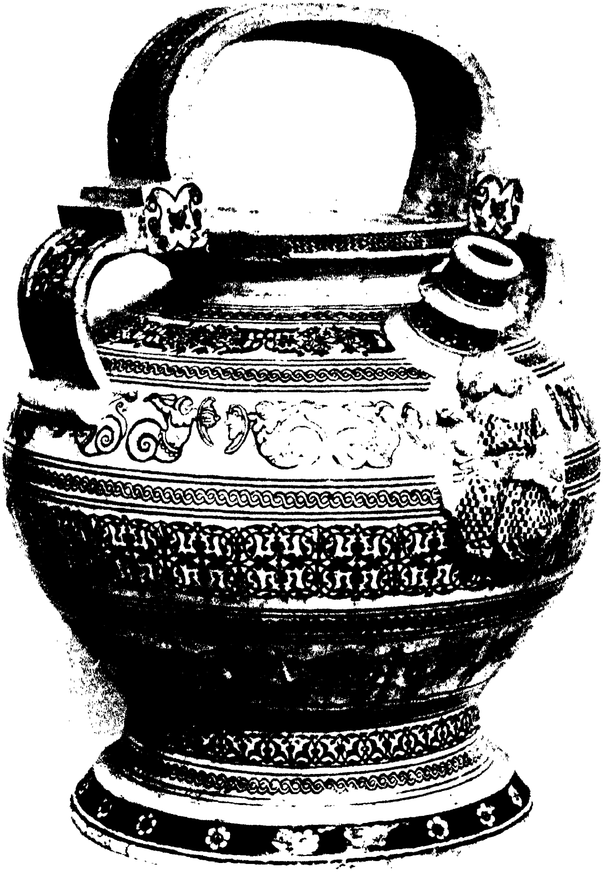
Italy. *Maiolica* tureen in the form of a salmon, with stand. Nove. *c.* 1750



(a) Italy. *Maiolica* cistern painted with Coat of Arms and grotesques of the later Urbino type. Urbino. *c.* 1575

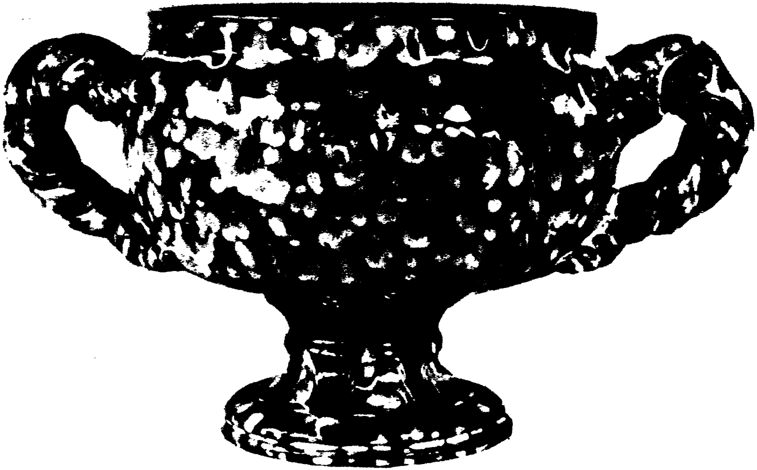


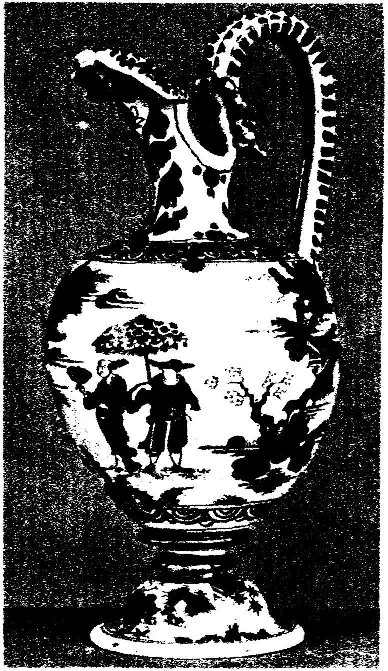
(b) France. Large cistern decorated with coloured glazes. Palissy. *c.* 1590



France. Ewer with inlaid decoration. So-called *Henri Deux* ware. *c.* 1550

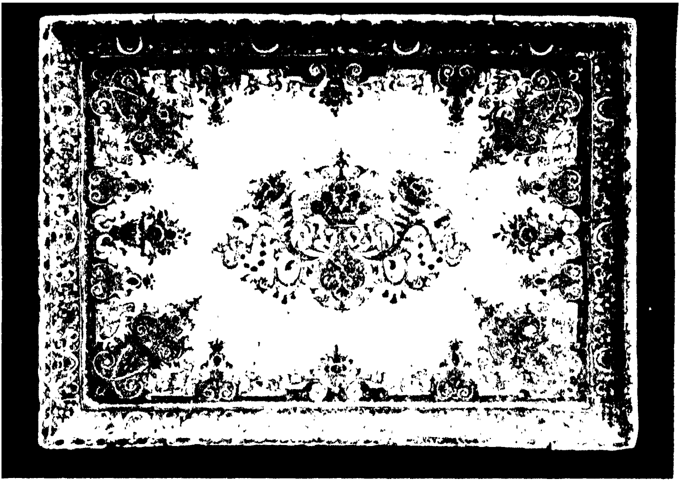
France. *Faience* dish in *istoriato* style: 'The Pentecost'. Lyons. *c.* 1550



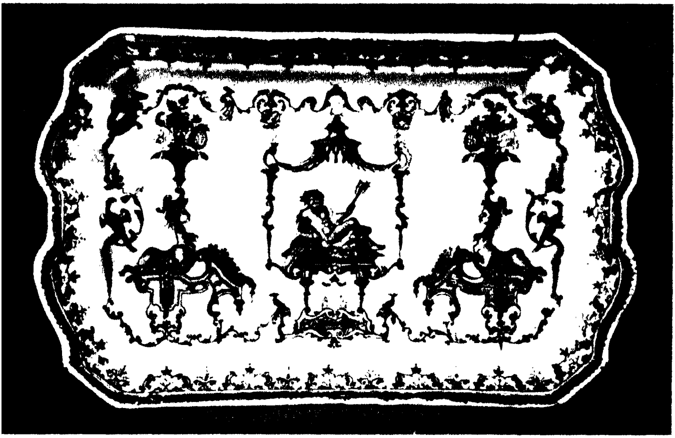


(a) France. *Faïence* bowl decorated in deep blue with white mottling. Nevers. *c.* 1670

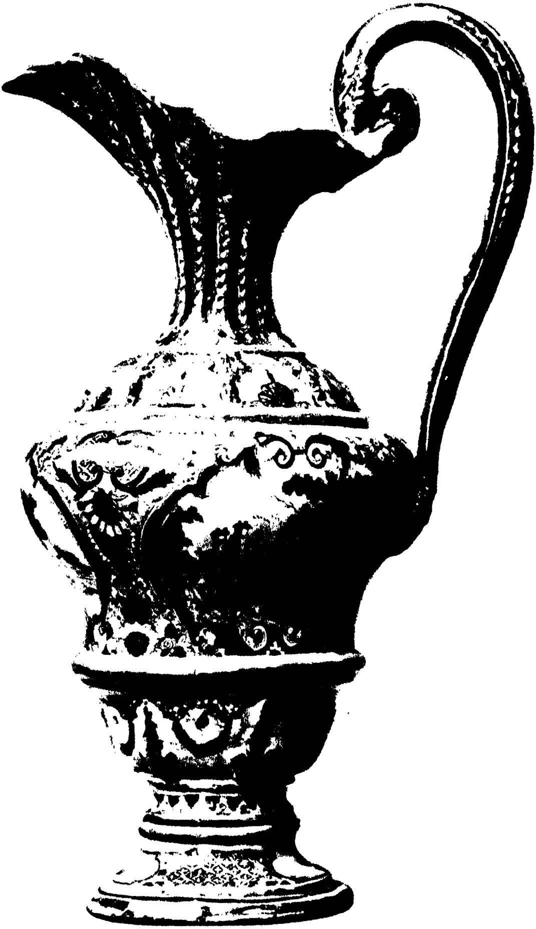
(b) France. *Faïence* ewer painted with a *chinoiserie* in blue. *c.* 1650



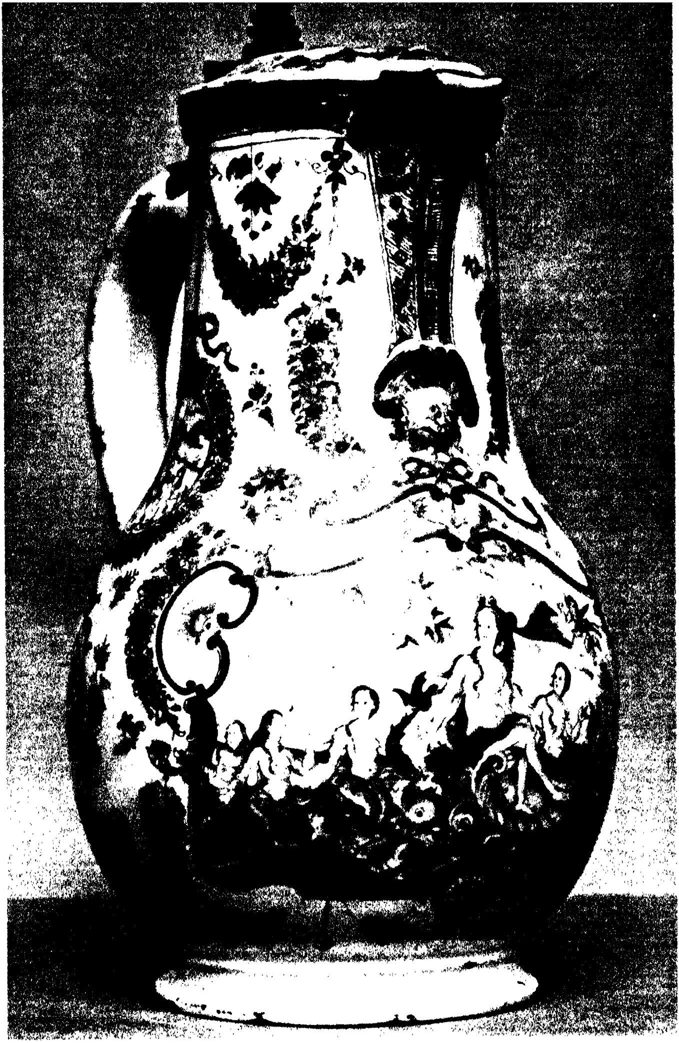
(a) France. *Faïence* tray painted with *lambrequins*. Rouen. *c.* 1710



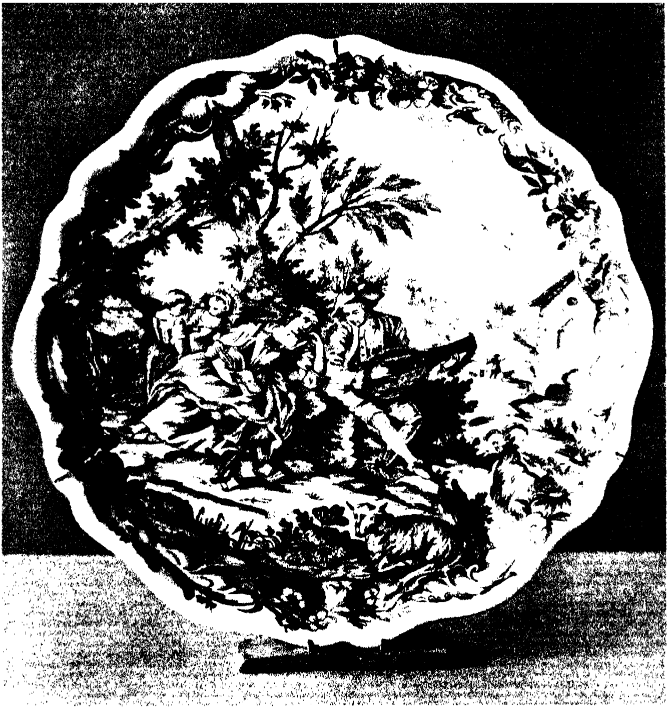
(b) France. *Faïence* dish painted in polychrome with a subject inspired by the designer, Jean Bérain. Moustiers. *c.* 1740



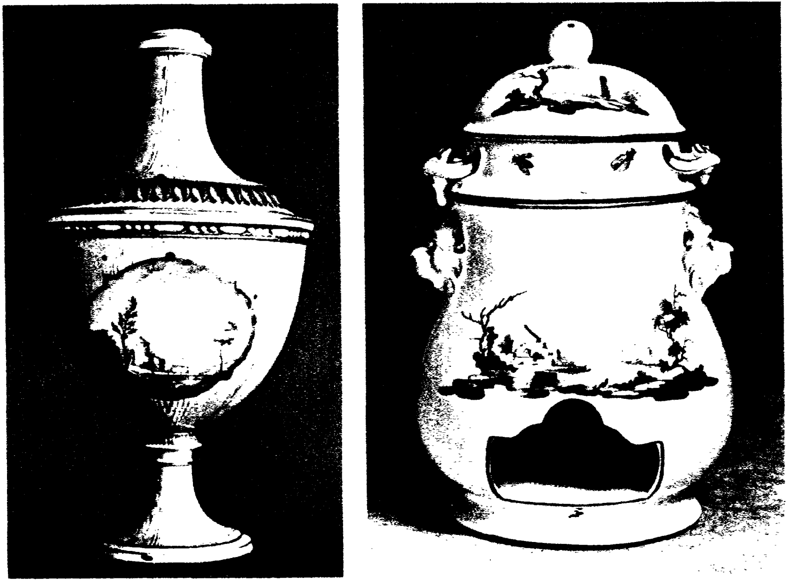
France. *Faïence* ewer (one of pair) painted with landscapes in panels.
Rouen. *c.* 1740



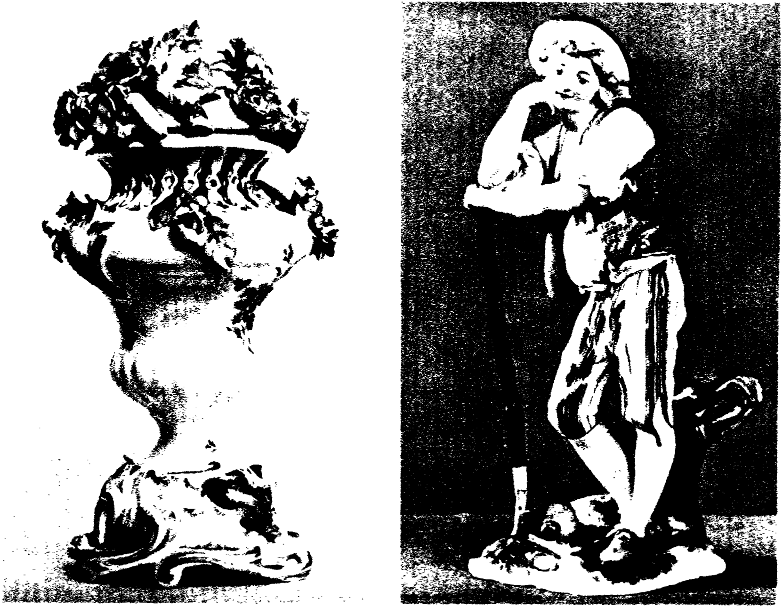
France. *Faïence* jug celebrating the Peace of Aix-la-Chapelle in 1748.
Moustiers. *c.* 1750



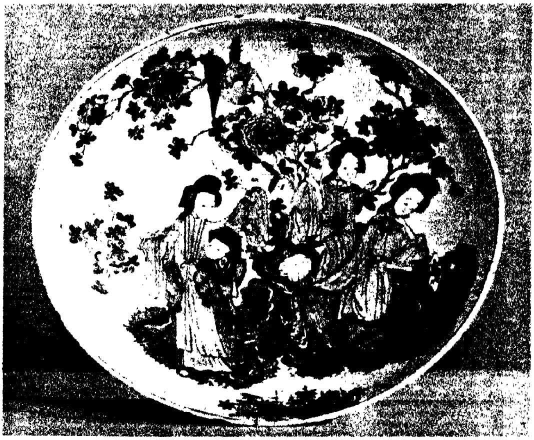
France. *Faïence* dish painted with green enamel: subject derived from Watteau. Marseilles. *c.* 1750



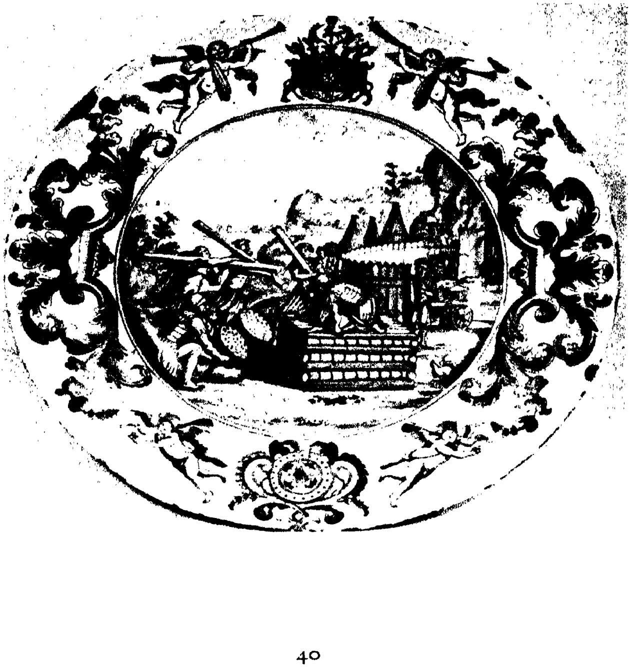
(a) France. *Faience* vase imitating grained wood – *décor bois*. Niderviller. *c*. 1780
(b) France. *Faience réchaud* (*veilleuse*) – food warmer. *c*. 1770



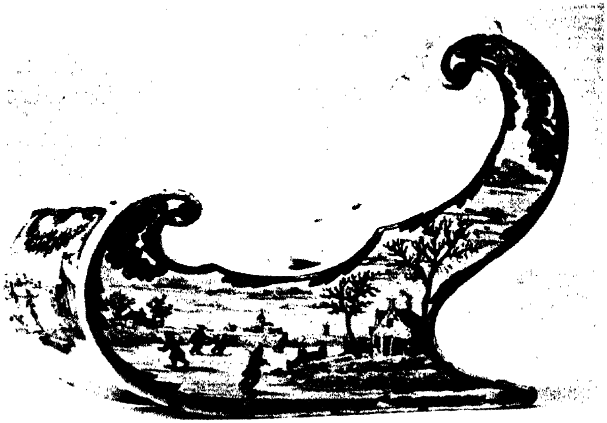
(a) France. *Faience* perfume vase in rococo style. Marseilles. *c.* 1750
(b) France. A gardener by Paul Louis Cyfflé. Niderviller. *c.* 1775

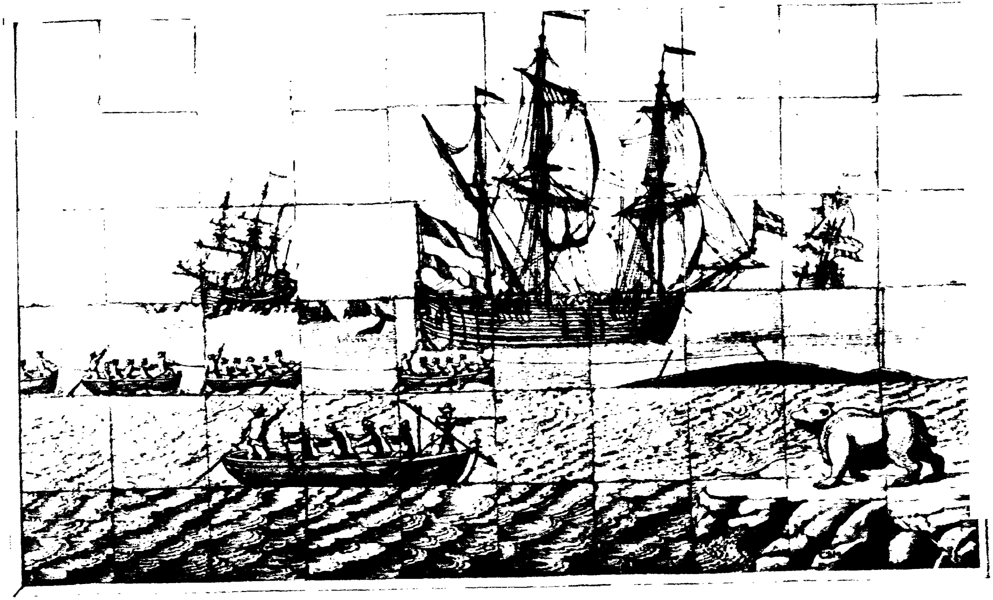


Holland. (a) Dish. Chinese subject in polychrome. *c.* 1725.
(b) Dish. Arms of Elector of Brunswick. *c.* 1700

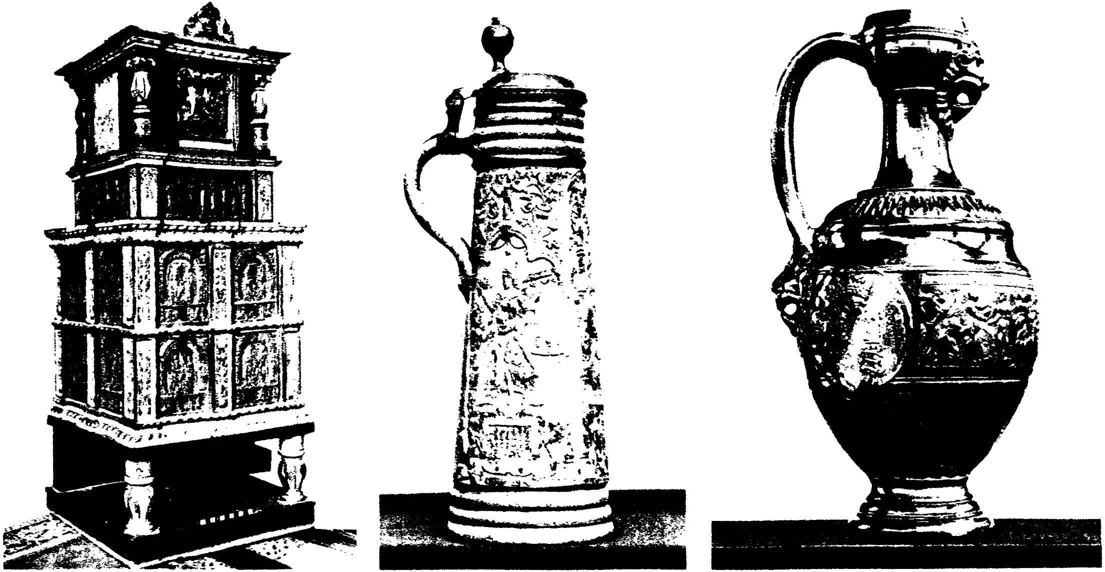


Holland. (a) Covered jar in semi-Japanese style by Adriaen Pijnacker. *c.* 1725. (b) Sledge with skating scenes in polychrome. *c.* 1750

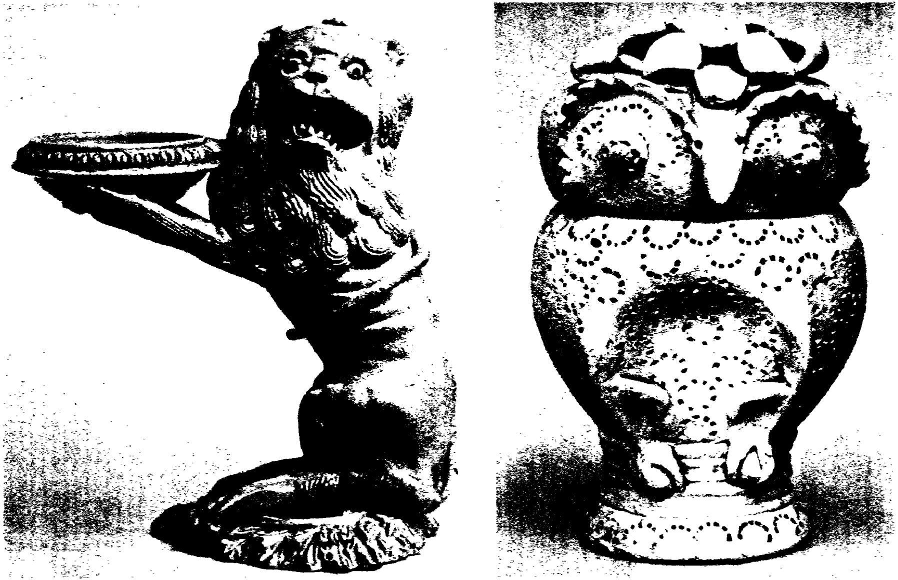




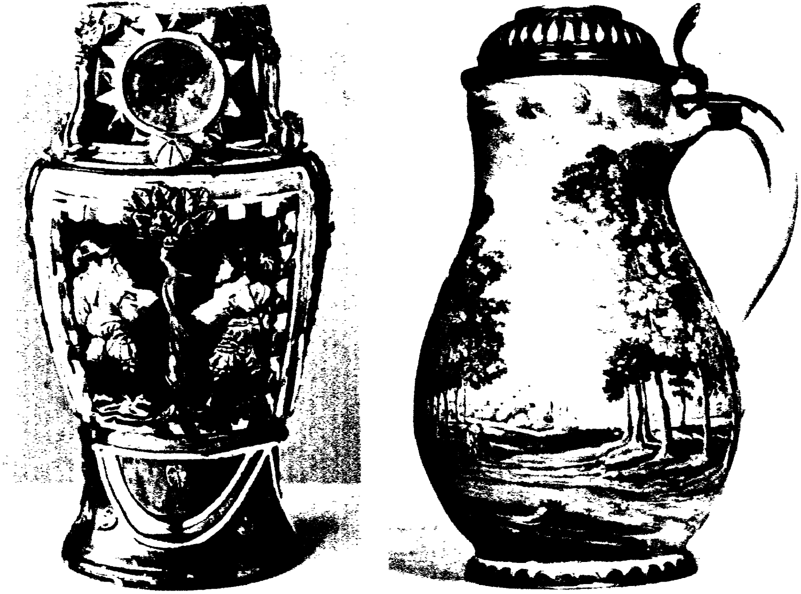
Holland. Tile panel painted with shipping scenes by Cornelis Boumeister. Initialled. *c.* 1680



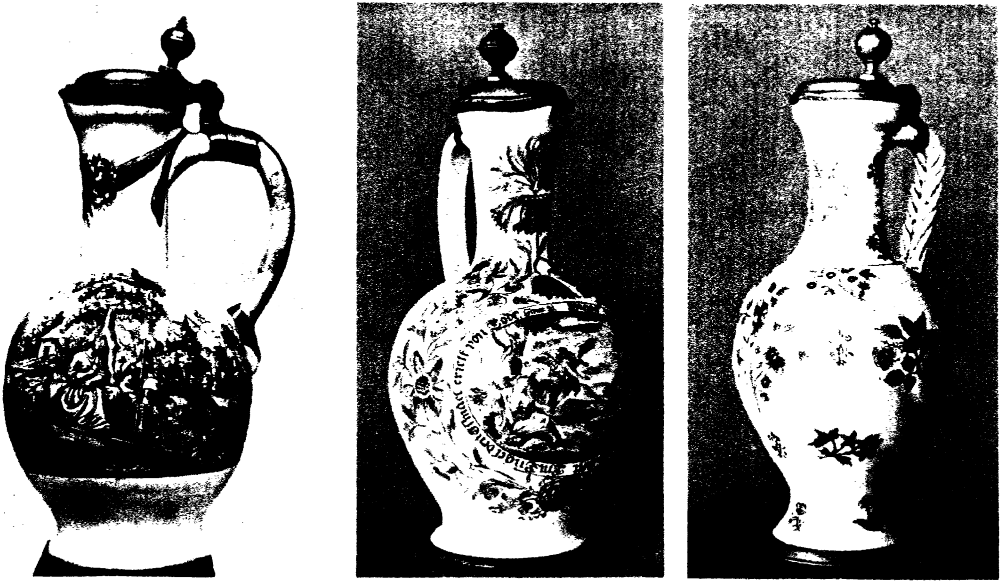
Germany. (a) Stove decorated with glazed tiles in relief, and *faïence* panels. By Hans Kraut. Villingen. 1578. Stoneware tankard (*Schnell*) decorated with reliefs of the life of Samson. Hans Heilgers. Siegburg. *c.* 1590. Stoneware jug with reliefs of the Liberal Arts by Baldem Mennicken. The Arms are English. Raeren. *c.* 1575



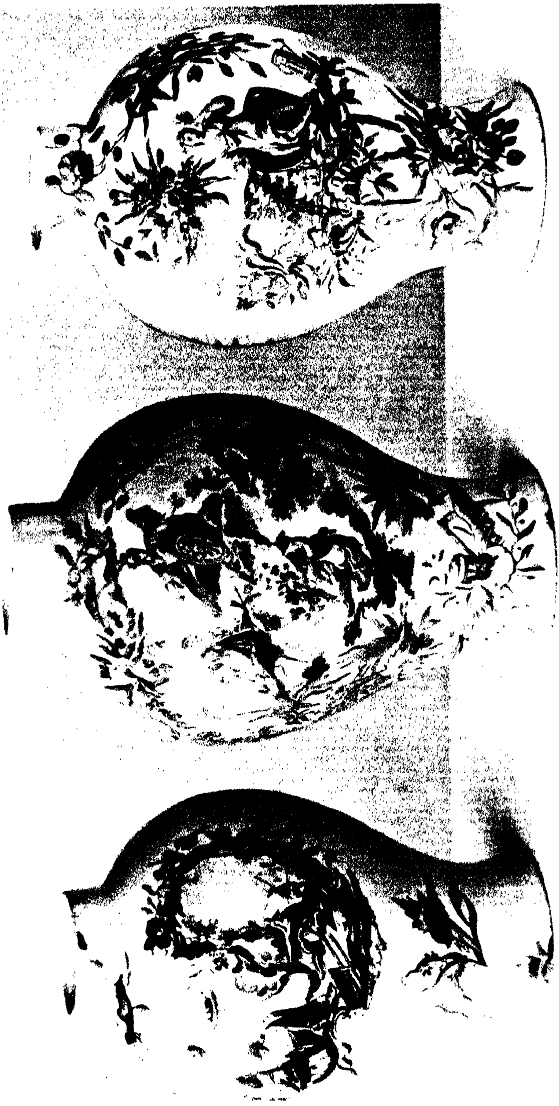
Germany. Siegburg. *c.* 1600. (a) Lion-shaped stoneware salt.
(b) Stoneware owl vase (*Eulenkrug*)



(a) Germany. Jar decorated with coloured glazes, probably by Paul Preuning
(b) Germany. *Hausmalerei. Faience* jug painted by Wolf Rössler of Nuremberg

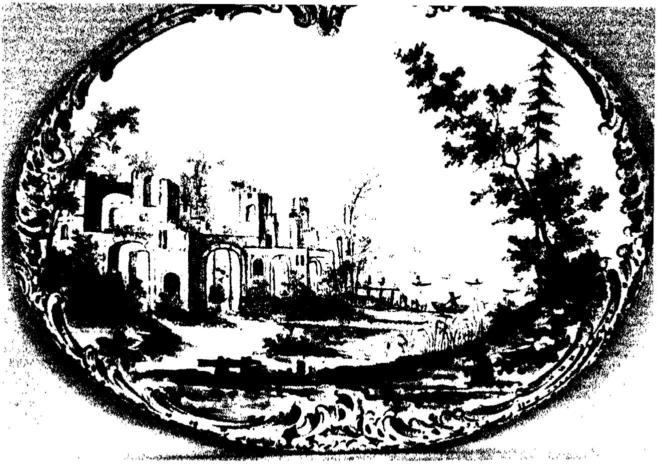


Germany. (a) *Hausmalerei*. *Faïence* jug painted by J. L. Faber of Nuremberg. 1683. (b) *Hausmalerei*. *Faïence* jug painted with Hagar and the Angel, by Abraham Helmhack *c.* 1685. (c) *Faïence* jug painted with flower sprays. *c.* 174

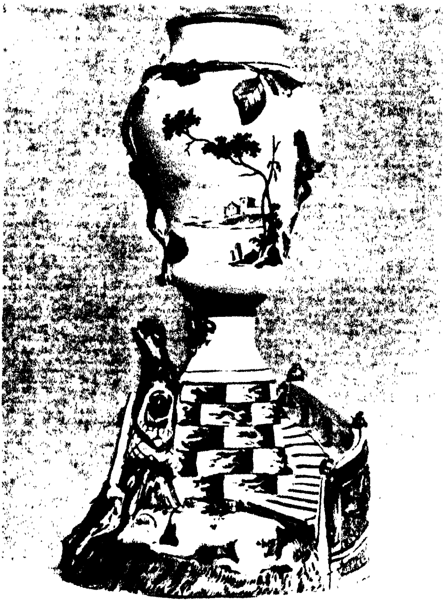


Germany. Set of three *faience* vases painted by Ignaz Hess. Höchst *c.* 1755

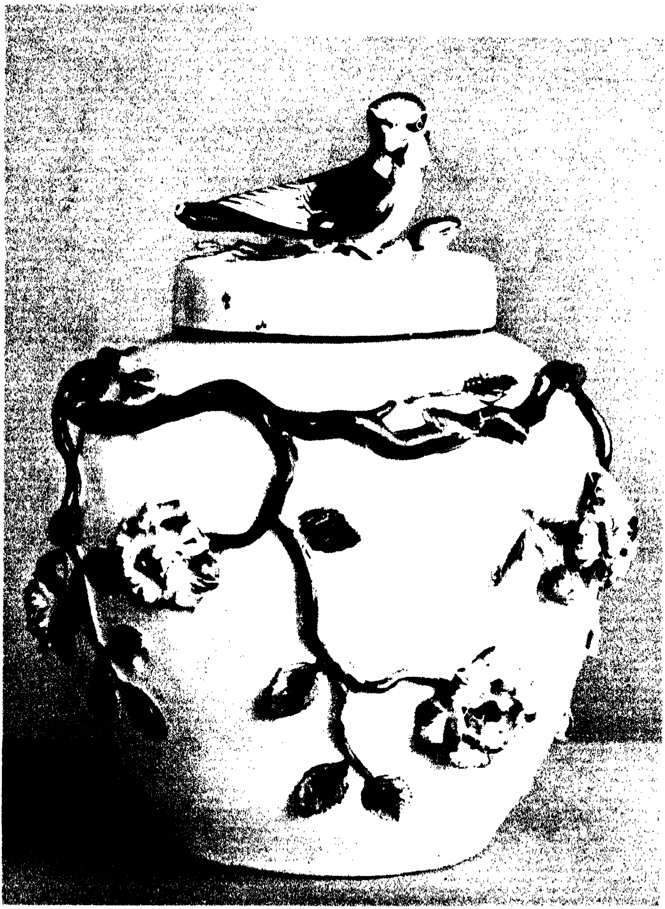
(a) Germany. Brown glazed chocolate pot with *chinoiseries* in silver silhouette. Bayreuth. *c.* 1740
(b) Germany. *Faïence* dish: 'The Sacrifice of Isaac'. Frankfurt-am-Main. *c.* 1740



(a) Germany. *Faïence* plaque painted with a landscape and initialled 'A fecit'. Kiel. 1778

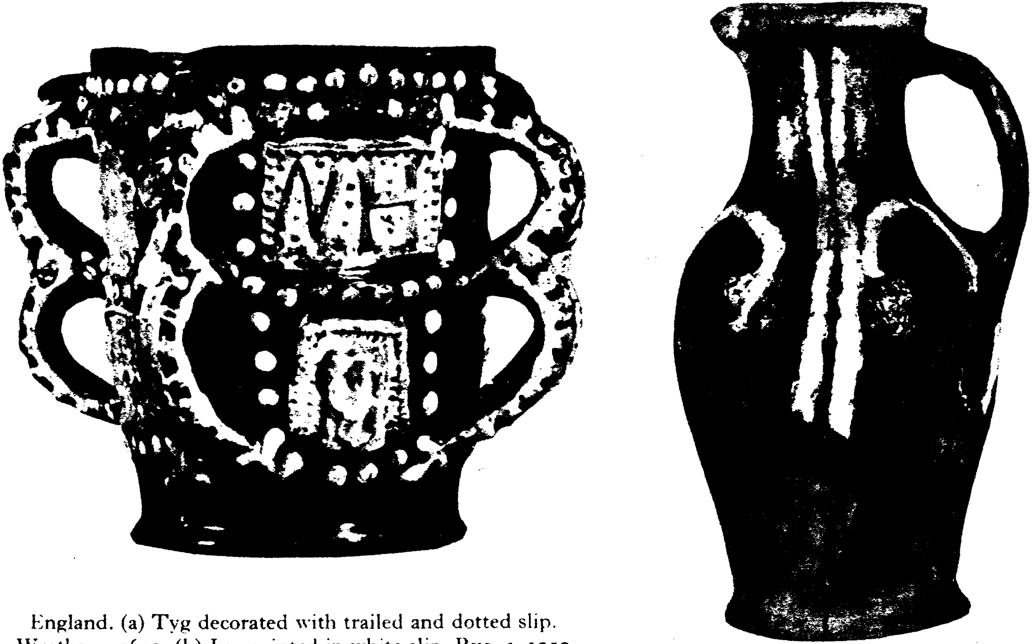


(b) Sweden. *Faïence* 'terrace' vase decorated in polychrome. Marieburg. *c.* 1765

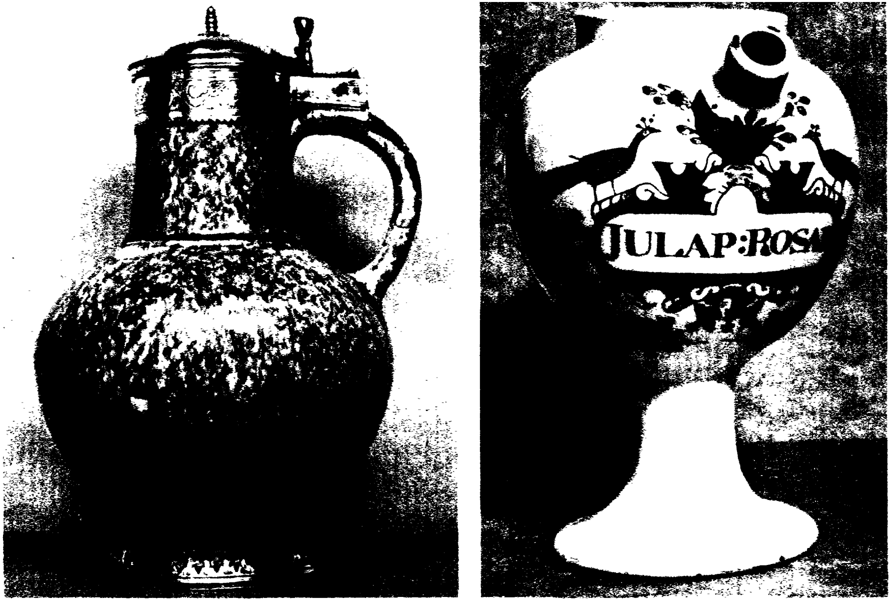


Sweden. *Faïence* vase and cover with applied flowers and bird knop, painted by Åkermark. Marieburg. *c.* 1765

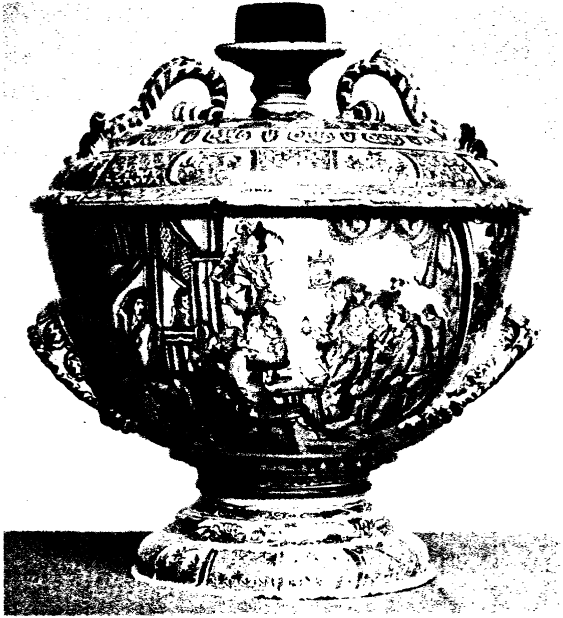
England. Large funerary urn of coarse ware. *c.* 800 B.C.



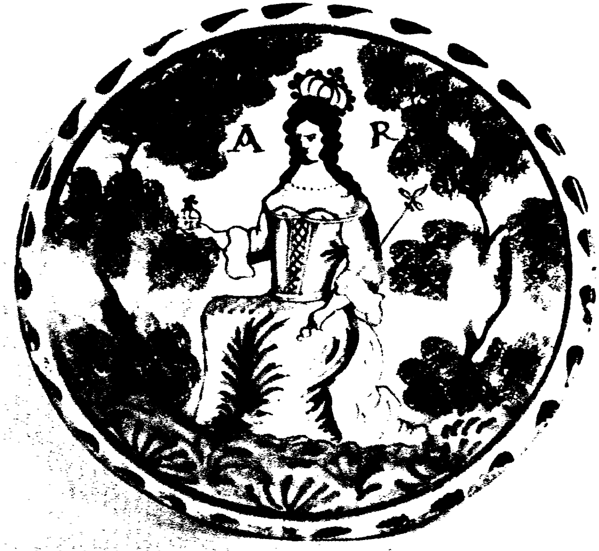
England. (a) Tyg decorated with trailed and dotted slip. Wrotham. 1649. (b) Jug painted in white slip. Rye. *c.* 1250

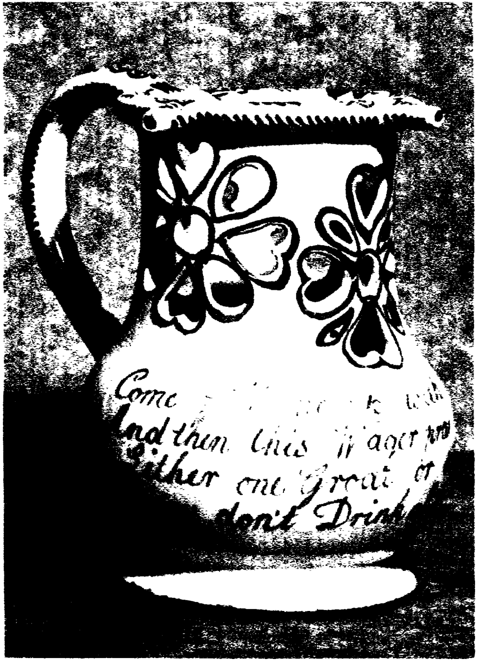


England. (a) *Delft* jug with Elizabethan silver mounts. Mottled manganese glaze. One of the so-called 'Malling' jugs. *c.* 1600. (b) Spouted *delft*-ware drug jar. Lambeth. *c.* 1685

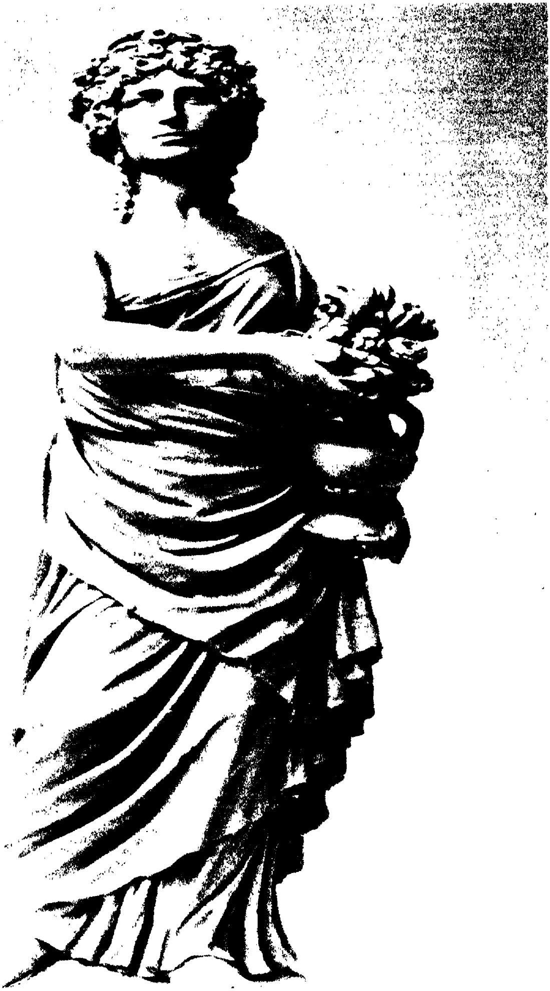


England. Covered punch-bowl. *Delft*-ware. Lambeth. 1697

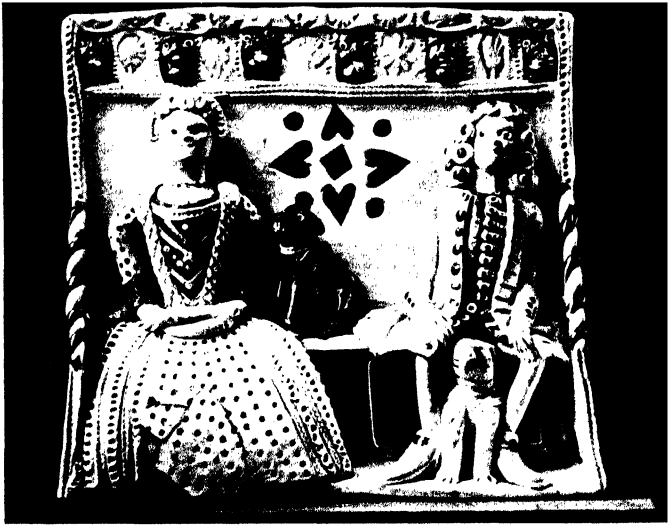




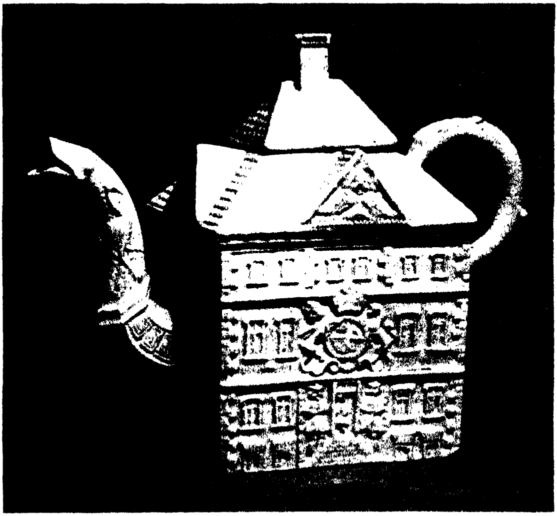
England. Bristol *delft*-ware. (a) Dish painted with portrait of Queen Anne. Example of a 'blue-dash' charger. *c.* 1710
(b) Puzzle jug with inscription. *c.* 1735

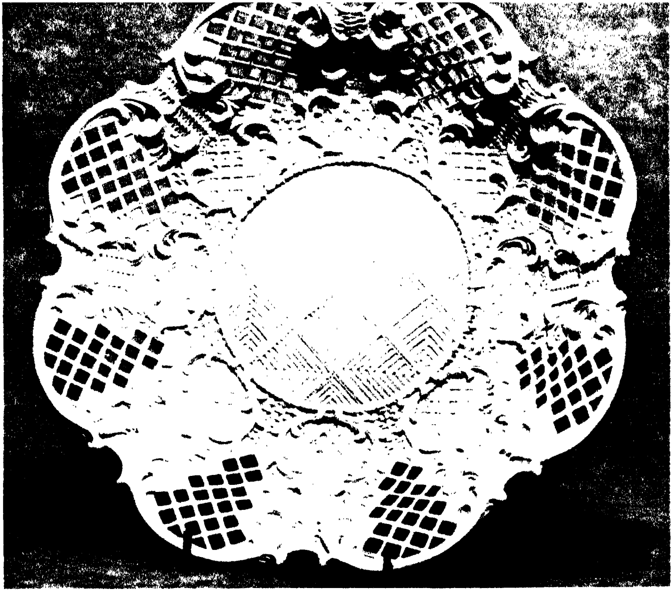


England. Stoneware figure representing Flora, by John Dwight. Fulham. *c.* 1680

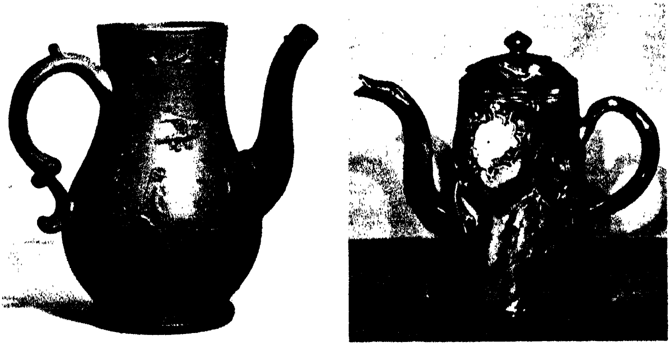


England. Staffordshire salt-glazed stoneware. (a) Pew group. *c.* 1745
(b) Tea-pot in the form of a house. *c.* 1750

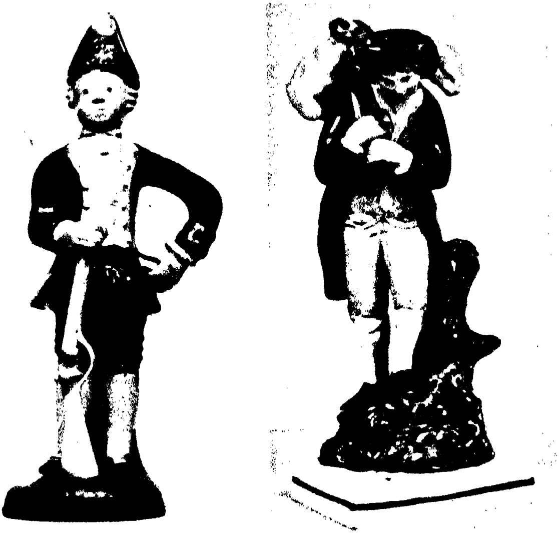




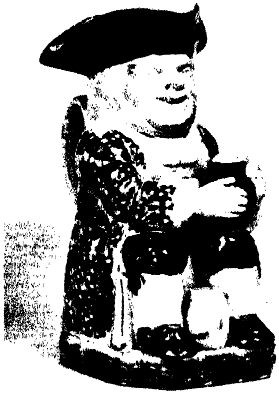
(a) England. Salt-glazed stoneware. Pierced and moulded dish, based on a silver pattern. Staffordshire. *c.* 1750



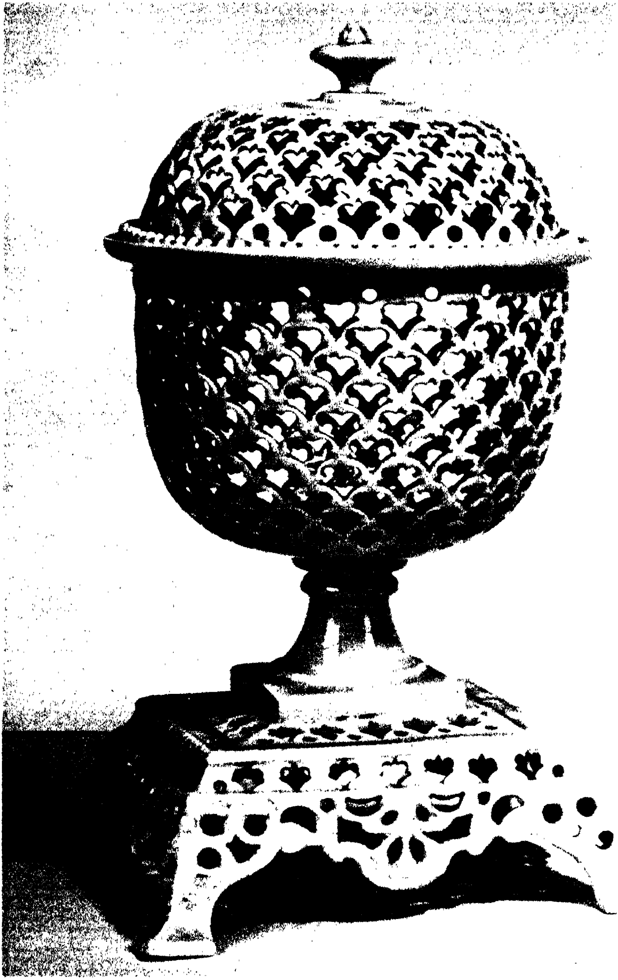
(b) England. Coffee-pot in red stoneware decorated with moulded *chinoiseries*. Astbury ware. *c.* 1740. (c) England. Coffee-pot of silver form with coloured glazes over moulded ornament. Whieldon Ware. *c.* 1740



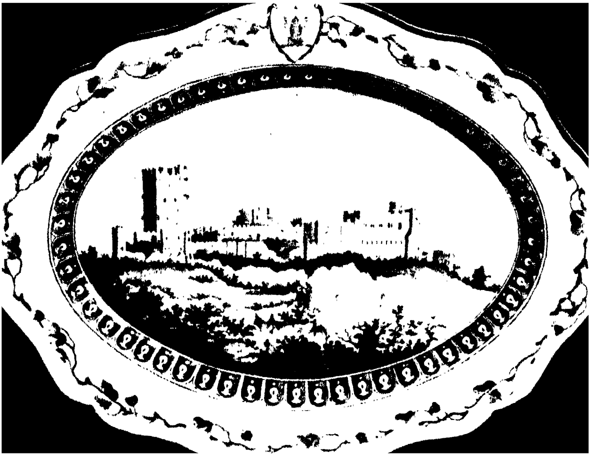
(a) England. A Grenadier by Astbury. *c.* 1740. (b) England. 'The Good Shepherd' by Enoch Wood. *c.* 1790



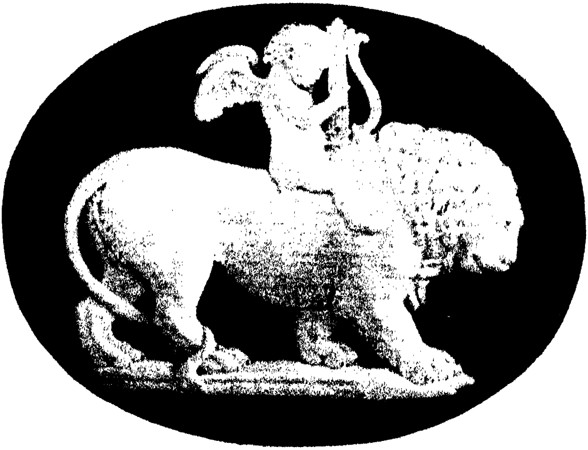
(c) England. Toby jug with coloured glazes. *c.* 1780



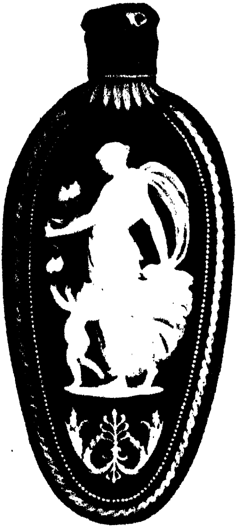
England. Pot-pourri jar of pierced creamware. Leeds. *c.* 1780



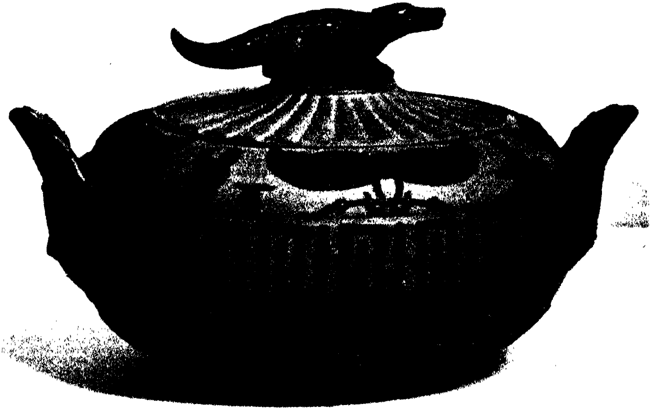
(a) England. Creamware dish from the 'Frog' service made for Catherine the Great. 'Brownsea Castle, Dorset'. Wedgwood. *c.* 1774

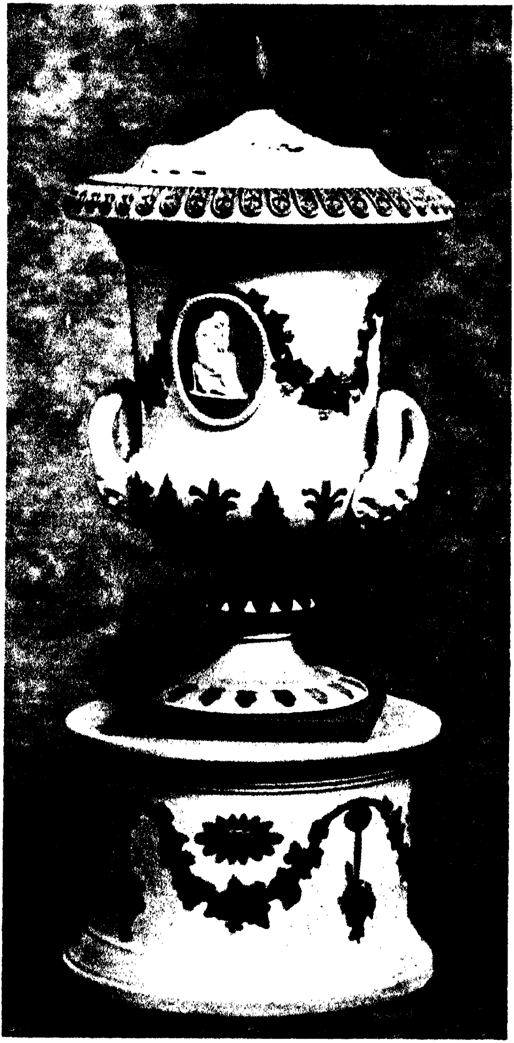


(b) England. Oval plaque of blue jasper with white relief. Wedgwood *c.* 1790

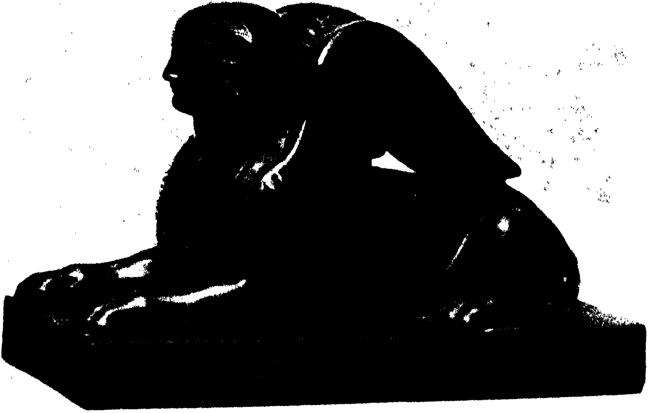


England. Wedgwood. (a) Silver mounted scent-bottle in blue jasper with white reliefs. *c.* 1790. (b) Bowl and cover in *rosso antico* with black reliefs. Empire style, *c.* 1810

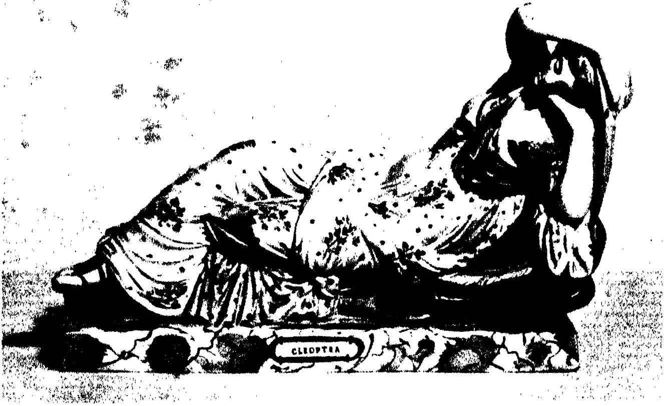




England. Urn-shaped vase and cover on a drum-shaped stand. Three-colour jasper ware. Wedgwood. *c.* 1790



(a) England. Sphinx in black basaltes ware. Wedgwood. *c.* 1810



(b) England. Figure of Cleopatra in painted creamware. Wedgwood. *c.* 1800

Hamburg was the site of one of the earliest of these factories but little is known of its history. Most of the examples have been found in the vicinity of that city, and some bear arms which can be traced to its citizens. Many of the things remaining are good-sized jugs with a narrow cylindrical neck and a spreading foot. The tin-enamel is often thin, allowing the body colour to show through it. Painting is usually in blue, with occasional touches of yellow, and, still more rarely, green. A few dated pieces exist, none later than 1656. Some dishes with Chinese designs of the period of the Emperor Wan-li are also known. Another factory, started about 1728, made blue and white stoves in the Dutch manner, usually painted with classical and Biblical scenes.

Much better known is the *faïence* of a factory at Hanau, near Frankfurt-am-Main, which was started by two Dutchmen in 1661. It closed about 1806 after being in the possession of a number of owners. Its earliest productions were, somewhat naturally, copied from Chinese porcelain by way of Dutch sources, and it is occasionally mistaken for *delft*. Fortunately the differentiation is comparatively easy. The Dutch added an over-glaze, known as 'kwaart', which gave the surface of their wares a brilliant appearance, much in the same way as the Italians added a lead-glaze covering to their *maiolica*. This is absent on the German specimens.

Jugs with a helically fluted body, usually with pewter covers, have a twisted rope handle. These (*Enghalskrüge*) are also found with a plain globular body, and, as the name implies, have a peculiar narrow neck. The type was copied elsewhere.* Apart from the fluted jugs, lobed and fluted plates were made. Shields of arms were much used, as well as landscapes and Biblical subjects. Little groups of dots amid strewn flowers (*Streublumen*) are a peculiarity which helps to identify Hanau *faïence*, and to separate it from that of nearby Frankfurt, although the type of decoration was used at other factories.

After 1760 the earlier motifs were gradually superseded by the *deutsche Blumen*, also popular at Meissen and elsewhere on porcelain, and enamel painted wares were made in, apparently, a very limited quantity. The greater part of surviving *faïence* from Hanau is in blue, with manganese, and the other high-temperature *faïence* colours. Some examples with blue over-painted in enamel colours may be the work of *Hausmaler.*

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* The forms of German *faïence* jugs were copied in China and Japan in porcelain for export.

The *Hausmaler* (literally, home painters), who worked independently in their own homes, are of some importance in any discussion of German pottery and porcelain, and they are noticed in more detail later in this chapter. In many cases they were superior to the factory artists. Much of their early work was done on *faïence* from Hanau, Nuremberg, and Frankfurt, and they were usually glass-painters in addition.

The factory at Frankfurt-am-Main was founded by Johann Simonet in 1666. It passed through various hands, and closed seventy years later. Much of its work was decorated in imitation of Chinese porcelain, and the quality is usually extremely good. The same test of the absence of the 'kwaart' glaze serves to distinguish it from the work of Delft in cases of doubt.

Some excellent painting derived from Chinese sources is to be seen, as well as Biblical and figure subjects. The narrow-necked jugs of Hanau were made here, and there is frequent difficulty in distinguishing between the work of the two places, since the decoration is often similar. A few signed and dated pieces exist.

Apart from the earlier productions mentioned, a factory at Nuremberg was established in 1712. It continued working until about 1840, but its later wares have little interest. Much of the decoration is in blue, with sometimes the addition of other high-temperature *faïence* colours, particularly manganese. Chinese motifs are common, and radially arranged designs were popular. The *Streublumen*, with small birds added, can be seen on jugs of similar shape to those of Hanau (*Vöglcinkrüge*). The use of the *baroque* style is to be noted. Landscapes, Biblical subjects, and things of this kind were also used, and the engravings of J. E. Nilson were copied on some of the later wares. Nilson's designs are mainly in the *rococo* style, and were copied at many of the porcelain factories in addition. They were, in fact, a popular source of inspiration. A certain amount of *Hausmalerei* was done on Nuremberg *faïence*.

The factory at Bayreuth was founded with the assistance of Johann Kaspar Ripp, formerly of Hanau and Nuremberg, and was situated at H. Georg-am-See. It was under the patronage of the Margrave of Brandenburg-Kulmbach, who actually owned it for a short period. It continued working into the nineteenth century.

The chief colour used to decorate the early wares was a blue of veiled and misty appearance, but the usual high-temperature *faïence* colours were also used. Enamel colours were employed at Bayreuth somewhat earlier than at the other *faïence* factories.

Laub und Bandelwerk, the *baroque* leaf and strap work, which forms such an effective decoration on early German porcelain, was also used at Bayreuth to decorate *faïence* with great effect. This kind of decoration was much esteemed at the time, and books of designs were published which were used as sources by the various artists. It is typically *baroque*, and the fashion for it disappeared with the advent of the *rococo* style. It was usually accompanied, at Bayreuth, by armorial bearings, but occasionally appears as the sole decoration.

Important specimens came from such painters as Adam Friedrich von Löwenfinck, and J. P. Dannhofer, whose work is much better known on porcelain. The latter worked mainly in the *Schwarzlot* style, a method of painting in black with occasional touches of red which was probably suggested by the use of engravings as a source of inspiration. It is at its best on early Vienna porcelain.

Ansbach, in Bavaria, is more widely known for its porcelain. It is correctly styled Onolzbach, 'Ansbach' being the modern form. The *faïence* factory was the earlier of the two, being started in 1710 under the patronage of the Margrave Friedrich Wilhelm of Brandenburg. He supported the undertaking by prohibiting the sale of the *faïence* of Hanau and Frankfurt in his territories.

The early wares were painted in blue, sometimes outlined in manganese, and designs were copied from Hanau and Delft. This may have been due to the influence of J. K. Ripp, who was here for a short period after having worked at Hanau and Frankfurt. Chinese motifs were used during the early years, as well as the *Voglein* decoration. Shortly after 1730 some richly decorated copies of the Chinese *famille verte* were done in brilliant colouring. Japanese Imari patterns were copied in blue, with red added in lacquer colour. The gilding was also unfired. Wares thus painted sometimes had relief ornament in addition. Some use was made of the *Laub und Bandelwerk.* Polychrome enamel painting was done during the later period, and figures were part of the factory's production.

Faïence of high quality was made at Höchst, near Mainz. The factory was founded in 1746 by von Löwenfinck with the help of two merchants named Göltz and Clarus. Löwenfinck moved on in 1749, and the factory was continued by these two men alone. It later achieved a considerable reputation for fine porcelain. Apart from von Löwenfinck, a number of the artists who worked at the porcelain factory also decorated *faïence.* George Friedrich Hess, Johannes Zeschinger, and J. P. Dannhofer are examples.

The decoration is usually in polychrome enamel, and subjects include landscapes, *deutsche Blumen*, *chinoiseries*, figure subjects, very well painted birds (usually of an edible variety, such as pheasants and ducks), and fruit and vegetables. Use was made of *rococo* scroll-work. A few figures were made, similar in style to those in porcelain.

Unlike most *faïence* factories, a definite mark was frequently used, and this is the wheel taken from the Electoral arms. The same mark was used on porcelain.

A factory at Damm, near Aschaffenburg, reproduced many Höchst figures in a *faïence* body during the nineteenth century, using the old moulds which it acquired at the closure of the older factory. It also made lead-glazed earthenware.

Another factory which later made porcelain was that of Fulda in Hesse. This was founded by Amadeus von Buseck, the Prince-Bishop, with the aid of von Löwenfinck, and Johann Philipp Schick, the Court Painter, was largely responsible for its direction. Von Löwenfinck married his daughter, Maria Seraphia Suzanna Magdalena, who later directed the Alsatian *faïence* factory of Strasbourg-Haguenau, and, as the widow de Becke, she was for a time in charge of the *faïence* factory at Ludwigsburg. She also painted *faïence*, a signed example being in the Museum at Fulda.

Decoration was carried out in enamel colours of fine quality, and the *famille verte* of the Chinese was freely copied. The gilding was extremely rich. The hand of A. F. von Löwenfinck can be noticed on some of the early specimens, and he is said to have used ten guilders' worth of gold on one set of vases. He left for Höchst in 1746. Apart from enamels, painting in *faïence* colours was done, principally in blue and manganese.

Von Löwenfinck apart, a number of artists who made their reputation elsewhere worked at Fulda. Among them may be numbered Georg Friedrich Hess, J. P. Dannhofer, and the wandering painter, colour-chemist, and arcanist, L. V. Gerverot, who worked for Wedgwood about 1786.

The connexion between *faïence* and porcelain in the popular mind may be seen from the contemporary description of some of these wares as '*fayence-porcellaine*'. No doubt this referred to tin-glazed wares enamelled like porcelain. Von Löwenfinck learned his craft at Meissen, and was probably as much responsible as anyone for the fashion for enamelled *faïence*.

At Cassel, in Hesse-Nassau, another porcelain factory grew from the earlier establishment of a *faïence* factory. The latter was started first in 1686 by the Landgrave, and lasted until 1788. Another factory at the same place was started by the Court Confectioner, Simon Heinrich Steitz, in 1771. This made glazed earthenware inspired by Wedgwood, as well as imitations of jasper ware.

Parenthetically, the connexion between confectioners and pottery is an interesting one. The earlier fashion was to decorate the banqueting table with figures and ornaments made from sugar – a custom which survives today in a minor form in the decoration of cakes for special occasions. This function was taken over by porcelain, the smaller porcelain figures first being made for this purpose, as well as the elaborate centre-pieces. Table decoration in *faïence* was on a much less ambitious scale, more suited to the status of its users, but the effect at which it aimed was the same.

The earlier Cassel factory made blue and white wares inspired by those of Delft, and also copied Hanau *faïence*. Figures were probably made, but have not been identified.

Kelsterbach in Hesse-Darmstadt made *faïence* before it made porcelain. The wares include some imitations of porcelain painted with flowers in blue, and things copied from Hanau. Figures were also made.

An attempt was first made to manufacture *faïence* at Ludwigsburg, in Württemberg, in 1736 at the same time as the Duke Alexander tried to make porcelain. The manufacture was not, however, established until 1757 when Bonifacius Christoph Häckher started to make both porcelain and *faïence*. The factory was taken over by the Duke, Karl Eugen, in 1763. A creamware imitated from Wedgwood was made towards the end of the century, and it closed about 1824.

There has been much confusion between the products of Ludwigsburg and those of Niderviller in France, partly due to the use of a similar mark. Enamels and *faïence* colours were both used, but identification is difficult. A colossal portrait bust of Karl Eugen is at Stuttgart.

The *faïence* of Schrezheim, near Ellwangen in Württemberg, is much more important than the porcelain from the same place. An interesting altar-piece in the Chapel of St Anthony in Schrezheim is in the *rococo* style, and a large statue of St John Nepomuk is at Würzburg. Tureens in the forms of vegetables and such things, and boars' heads, were a speciality.

At Crailsheim, in Württemberg, a factory was founded about 1746. Some copies of Hanau and Strasbourg *faïence* were made, as well as tankards painted with armorial bearings.

A good deal of *faïence* of high quality was made at Künersberg, near Memmingen, in Bavaria. This factory was started by Jakob Küner, a merchant and banker of Memmingen, with the assistance of the porcelain arcanist, Johannes Benckgraff who is said to have been at Künersberg for two years in 1747. J. J. Ringler, also an important porcelain arcanist, was at Künersberg about 1747.

Imitations of the *faïence* of Rouen (by way of Ansbach) were painted in a good blue. This can be seen on some of the dishes. Some excellent painting in enamel colours with gilding has borders of *baroque* scrollwork, reminiscent of porcelain decoration, and such things as armorial bearings were done in common with other factories. Services thus decorated were called, in Germany, *Wappengeschirre.*

Thuringia is represented by Doreenthal and Abtsbessingen, which did some very good work, and by Erfurt and Bemberg, which were organized on a smaller scale. The latter produced large numbers of tankards. The work is generally a little more provincial in execution than most of the others mentioned.

A number of *faïence* factories were located in Berlin and nearby. The earliest was founded in 1678 by the Elector Friedrich Wilhelm of Brandenburg, but the best known is that of Cornelius Funcke, a Dutchman who employed Peter Eggebrecht, the thrower, who was brought from Berlin to assist von Tschirnhausen and Böttger at Meissen, and who later owned the Dresden *faïence* factory. Funcke's factory was founded in 1699. The glaze somewhat resembles that of Hamburg in that it is thin, and allows the body colour to show through. The decorations of both Isnik and Delft were copied. The former is of particular interest, since the diaper patterns on some Isnik pottery are analogous to the *Mosaik* patterns on Berlin porcelain at a later date. A factory at Potsdam made wares which were excellent imitations of those of Delft.

A factory at Proskau in Silesia, south-east of Breslau, was started in 1763 by Count Leopold von Proskau. He was later killed in a duel, and it passed to Count Johann Karl von Dietrichstein in 1770, and in 1783 to Frederick the Great of Prussia, who leased it to his manager, Johann Gottlieb Leopold, in 1786.

Faïence was made until 1793. In 1788 the manufacture of *Steingut* (earthenware in the English style) was started, probably to meet the competition of Wedgwood's creamware.

The first period covers the ownership of von Proskau. He was helped by workmen from Holitsch, and his wares were painted in enamels in the manner of Strasbourg. The palette was unusual, and included a strong sulphur yellow, a crimson, and a yellowish green of a pale shade. Applied flowers and leaves were probably inspired by porcelain.

The second period is that of Dietrichstein. Tureens in the form of animals, birds, and vegetables were popular. The yellow became somewhat paler, and the green darker.

Under Frederick only useful wares were made, decorated for the most part in pink monochrome.

The influence of English pottery is particularly strong during the period of Leopold. Transfer-printing was introduced, and Greek vases were closely copied. Brown glazed ware, decorated with silver in the style of Bayreuth, was also made about this time.

Mosbach, in Baden, was founded by Pierre Berthevin, of Marieberg and elsewhere, in 1770, with the patronage of the Elector. J. S. F. Tännich, who had been at Strasbourg, Kiel, and other places, was manager from 1774 to 1781. The work has been identified only conjecturally, but the influence of Strasbourg is an obvious supposition.

Durlach, also in Baden, was started by Johann Heinrich Wackenfeld of Ansbach and Strasbourg, with a privilege from the Margrave. The factory was in various hands until its closure in 1840. Early wares were probably in the style of Ansbach. Pewter-mounted jugs were commonly made, and inscribed pieces are frequent. Creamware in the English style was made towards the end of the century.

Hubertusburg in Saxony was founded in 1770 by J. S. F. Tännich with the patronage of Count von Lindemann. It was offered to the Elector of Saxony as a gift, and Count Marcolini, the Meissen director, was responsible for running it until his retirement in 1814. After this it passed to the Government of Saxony, and closed in 1848.

A few pieces of the Tännich period have been identified. Enamel colours were used. Later wares are imitations of Wedgwood's creamware, some with pierced borders being reminiscent also of Leeds. Specimens were marked occasionally with 'Wedgwood' impressed.

The pottery of the former Austrian Empire is not particularly important.

Hafner wares were made at Salzburg and elsewhere during the sixteenth and seventeenth century. Simple peasant pottery – made locally for consumption in the neighbourhood – is sometimes well decorated in an unsophisticated style with flowers, animals, and figures. It is termed *Habaner* ware, and some of it appears to be related to seventeenth-century *faïence* from a factory at Winterthur in Switzerland

A factory for the manufacture of *faïence* was started in 1743 at Holitsch, in Hungary, under the patronage of Francis of Lorraine, husband of Maria Theresa The wares were decorated both in high-temperature colours and enamels. Some of the work resembles that of Strasbourg, but the factory was, in any case, largely imitative. Apart from copies of *Habaner* wares, the work of Proskau, Meissen, Castelli, Rouen, Nevers, Moustiers, and other factories was extensively drawn upon. Finally, it made English creamware Tureens in the form of birds and vegetables are its best-known products. It closed in 1827.

It would be a lengthy and tedious business to enumerate all the smaller German *faïence* factories which worked in the eighteenth century. I have mentioned a few of the more important, and in particular those whose wares are the more likely to be seen outside Germany.

Probably the best work is that painted either in blue, in blue and manganese, or in the full range of *faïence* colours. Although some of the enamelled *faïence* is interesting, particularly that from Höchst, much of it is little more than a second-rate copy of porcelain, although, as decoration, it still has considerable value.

The independent decorators remain to be considered. Any detailed examination is impossible in the space available, and the reader must be referred to the standard work on the subject by G. F. Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler*. Unfortunately Pazaurek's style is far from easy, except to the bilingual, but it is a masterpiece of painstaking research with many illustrations of the utmost value. It is also extremely scarce, but the more important libraries have copies.

The *Schwarzlot* technique was principally used by Johann Schaper, a Nuremberg glass-painter, by J. L. Faber and others. These date from about 1660, and are an important group of wares. Polychrome decoration was developed by Abraham Helmack and some of his followers. Bartolomäus Seuter of Augsburg, who is better known for his work on porcelain, also painted on *faïence*, as did Jucht and Metzsch at Bayreuth. These three are discussed in my work on porcelain. A number of other painters, such as von Löwenfinck, functioned occasionally as *Hausmaler*, although it is difficult to separate their independent work from that done at the factory. Signed pieces were probably done at home. Most factories frowned on the practice of signing work except in special cases for favoured artists, and it is therefore more likely that signatures were added by those who were not attached to a factory.

The rarer kinds of *Hafner* ware have been copied. So have the *faïence* owl jugs. Forgeries of German *faïence* have mostly been limited to the enamelled wares of Höchst, and to the productions of the more important *Hausmaler* which often fetch very large sums in the sale-room.

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CHAPTER NINE

France and Belgium

FRANCE is principally noted, so far as pottery is concerned, for its tin-enamelled wares. The industry was started with the assistance of Italian potters in the sixteenth century, and for two hundred years *faïence* was manufactured in large and increasing quantities.

The wares of medieval times are not well known in England. Lead-glazed pottery and tiles were manufactured from the thirteenth century onwards. Some of the Northern French types are occasionally found in Southern England, usually in a fragmentary condition. A yellow-glazed jug reconstructed from fragments excavated near Hastings is in the museum there. Both yellow and green glazes were used.

Two types which lie outside the main stream of development of the ceramic art in Europe – *Henri Deux* ware and Palissy ware – are described later. Some of the lead-glazed wares of the sixteenth century are related to the German *Hafner* wares.

The fashion for creamware in England very speedily affected the manufacture of *faïence* in France. It was cheaper and easier to make, and could more easily be adapted to the neo-classical style. The French made *faïence-fine*, a lead-glazed earthenware, in an attempt to meet this competition. Since the decline of the *faïence* industry, however, porcelain has assumed a leading position in that country, and the manufacture of earthenware has not been particularly important.

A ware which owes much to the metal-worker is that known variously as *Henri Deux*, *faïence d'Oiron*, or *St Porchaire*. The latter is accurate, but *Henri Deux ware* is the more commonly used name.

This ware, which is unique in character, was first made in the reign of François I, and continued under Henri II – between 1520 and 1550. Something less than one hundred pieces are known still to exist, although a number of fresh examples have come to light during the last fifty years or so.

The body is white and fine in texture; the thin overlying glaze, which has the appearance of a varnish, is cream in colour. Whilst the clay was still soft, designs were impressed into it with stamps used by bookbinders to ornament leather covers. A resemblance to the stamps employed by the contemporary bookbinders Grolier and Maoli has been noticed. The impressions left by these stamps were filled with coloured slips, thus inlaying the decoration in a manner similar to the *mishima* decoration of Korean porcelain. Applied ornament, often in the form of grotesque masks and the winged heads of *amorini*, was then sometimes added.

The inlaid decoration consisted of interlacing scrolls and similar ornament. The slips used for inlaying are nearly always yellow-ochre and brown in colour. The masks were sometimes touched with red, green, and yellow. Surviving examples include ewers, candlesticks, *tazze*, salt-cellars, and salvers.

Among the arms which have been identified are those of the King, the Dauphin, the Constable Anne de Montmorency, and the Vicomte de Thouars. De Montmorency later took an interest in the work of Bernard Palissy, and some lizards, snakes, frogs, and so forth sometimes to be found on *Henri Deux* ware may have inspired the latter to make his 'rustic ware'.

Bernard Palissy, one of the more remarkable figures in the history of the ceramic art, was born in Périgord in 1510. He was a craftsman in glass and later became a surveyor. Meeting with small commercial success, he turned his attention to experiments with pottery. He started work about 1539 in the town of Saintes, and from his own narrative, written many years later, we know that he had so little money that he was obliged to build a kiln in his own house, and to pay an experienced potter, whom he employed, in kind, even giving his own clothes.

A perfectionist, he destroyed anything imperfect, and the enterprise met with so little success from a monetary standpoint that he was compelled to break up his flooring and furniture to provide fuel for his kiln.

His wife and family were by no means wedded to potting, and they humiliated him by public complaints of poverty. Despite these numerous setbacks he continued his experiments without any real measure of success until 1548, when he produced his 'rustic' ware. The most typical specimens surviving are modelled dishes which imitate a stream about which are grouped lizards, snakes, insects (such as dragon-flies and chafers), shells, etc. in high relief. These were decorated in coloured lead glazes, which often closely approximate to the natural colouring, whilst the reverse was covered with a mottled glaze in brown, blue, and manganese-purple which is characteristic. These subjects are carefully and accurately modelled, since Palissy had some skill as a geologist and naturalist.

This work was much admired at the time, and he secured the interest of the Constable de Montmorency. Palissy had Huguenot sympathies, and it is the more strange that de Montmorency, who was charged by Henri II and Catherine de Medici with the suppression of a Huguenot insurrection, should have extended his protection to someone who eventually escaped the Massacre of St Bartholomew only to die in the Bastille in consequence of his beliefs.

However, Palissy was, in this way, able to gain some useful patronage, and eventually he was given the title of *inventeur des rustiques figurines du roi et de la reine-mère*. He was permitted to set up kilns in the gardens of the Tuileries, and was here assisted by his nephews, Nicolas and Mathurin. He turned his attention to things of extremely large size intended as garden ornaments – vases and statues particularly – all of which have now perished and are known only from contemporary records. The most important reference is to a 'grotto' in the gardens of the Tuileries which was destroyed about 1590.

Apart from 'rustic' ware, he produced dishes with Biblical and classical scenes in relief and similarly decorated with coloured glazes. He had some skill as a silversmith, and some richly ornamented vases, ewers, and basins decorated in relief are based on silver originals.

Although the work of Palissy was much in demand fifty years ago, it is less so at present, and authentic specimens can be bought at relatively low prices. His work was a considerable advance on what had gone before, but it is coarse in comparison with later work in *faïence* and porcelain.

Pottery in his style continued to be made after his death in 1589 at Avon, near Fontainebleau. A figure known as *La Nourrice*, attributed to Claude Bertélémy de Blénod, is in a similar technique. This is a figure of a woman nursing a child, and was copied later at Chelsea in porcelain.

The work of Palissy has been reproduced more or less skilfully by various hands. The factory of Caldas in Portugal is responsible for the most innocuous. They have produced many copies of the rustic ware which are to be seen with comparative frequency. They are crude in modelling, and the glazes are inferior. Georges Pull in Paris did some much better copies which have occasionally changed hands as genuine, and, of course, some of the almost contemporary work of Avon is sometimes difficult to separate from that of Palissy. Palissy had some slight effect on pottery in other mediums, some early *delft* dishes in England, for example, being influenced by his style. His fame rests rather more on the detailed account he left of his struggles than on the intrinsic merit of much of his work, the later examples of which are inclined to be inferior in quality.

A pottery at Avignon made some curious and elaborate wares, usually with a brown glaze, as well as purple and green from manganese and copper. These are mostly to be dated about the end of the sixteenth century. They are not often seen.

Faïence, properly so called, dates from the sixteenth century. Michel, Seigneur de Montaigne, refers to the superiority of the tin-enamelled wares of Faenza over the pewter then in use. But it did not become popular until towards the end of the seventeenth century – a fashion for which Louis XIV was largely responsible. With some vicissitudes caused by the discovery of porcelain it remained popular until the introduction of the improved creamware of Wedgwood. It was then progressively discontinued until, by 1850, its manufacture had virtually ceased. In recent years the tin-enamelled glaze has been revived by small manufacturers here and on the Continent for such holiday souvenirs as ash-trays and objects for the 'arts and crafts' shop. No serious work is, to my knowledge, at present being done in this technique, probably owing to the shortage of skilled painters and the relatively high cost of the painted decoration on which its effectiveness depends.

The *faïence* of France in particular during the period under review forms an extremely desirable class of ware for the collector. The number of really fine examples is limited, and prices are correspondingly high, but the more ordinary varieties are colourful decoration in the right setting, and the earlier specimens are important for other reasons.

The *faïence* of France, like that of Germany, was inspired by the *maiolica* of Italy. Technically, there is little difference, although, after the early period, form and style of decoration differed widely. When this glaze was first used in France at the beginning of the sixteenth century, the wares of (notably) Rouen, Lyons, and Nevers, were extremely similar to the Italian, and Italian potters are known to have been established in Lyons by 1512. Nothing is known of their work at this time, but, by the end of the century, *istoriato* painting in the manner of Urbino was well established. Whilst the appearance is deceptively similar, attributions are the more certain because of occasional inscriptions in French on the reverse. The manufacture of *faïence* was revived at Lyons in the eighteenth century, and is later discussed.

Faïence in the Italian manner was made at Rouen as early as 1526, and the Constable de Montmorency is recorded as having received *carreau de terre esmaillee*, which probably refers to 'square tiles of enamelled earthenware'. The factory continued until the end of the sixteenth century, and production was resumed in 1644 under Edme Poterat. His son, Louis Poterat, applied for a monopoly of porcelain manufacture in 1673.

Faïence was made at Nevers a little later, starting at some time in the last quarter of the sixteenth century, and the directorship was probably in the hands of a potter who had gained experience at Savona. This centre in particular continued to work in the Italian style well into the seventeenth century, and this was not supplanted by French decorative motifs until about 1650.

Copies of Italian *maiolica* were made at Nîmes from the middle of the sixteenth century onward, and a few specimens have been identified. Tin-glazed tiles made at Brou, near Lyons, date from about 1530.

The Italian tradition came to an end about 1650, when the new factory was established at Rouen by Edme Poterat, perhaps with some assistance from workmen from Nevers. Jehan, a member of the Custode family of Nevers, was in Rouen in 1646.

Louis Poterat introduced a decoration of *lambrequins*, that is, pendent lacework ornament, drapes, and scrollwork, rather similar in effect to the later German *Laub und Bandelwerk* extensively used on porcelain during the Baroque period. *Lambrequin* ornament was adapted from designs of the period from various sources, such as bookbinding, lace-work, and even ironwork (*ferronnerie*), with occasional swags of flowers and fruit in addition. Sometimes effective, this type of decoration is inclined to be extremely tedious, particularly the *style rayonnant* which was popular between 1730 and 1740 and consists of an adaptation of the *lambrequins* to a central radial arrangement. Nevertheless, this kind of ornament was admired at the time, and copied at other factories.

The name *lambrequin* was suggested by a general resemblance to the hangings of a bed-canopy, or to curtain drapes, although derived originally from the scarf with which medieval knights ornamented their helmets.

Eventually the style passed to other factories, notably that of Moustiers, where a distinct variation arose. It was also followed in Holland, Germany, Italy, and Spain, to a lesser extent, although it had no perceptible effect on the decoration of this kind of ware in England.

The Poterats were successful. In 1670 they provided tiles and other ornaments for the Trianon de Porcellaine, a pavilion erected by Louis Quatorze for his mistress, Madame de Montespan, and decorated with *faïence*. This was pulled down in 1687. The name is an example of the confusion which existed at the time between the terms *faïence* and porcelain which can be seen in examining the records of the early *faïence* factories, particularly those of Germany.

Manufacture received particular impetus in 1709, when a depleted Treasury caused Louis Quatorze to send much of his silver to the Mint for coinage. His example was perforce followed by his Court, and *faïence* plates and vessels were substituted. Dishes with armorial bearings often belong to this period.

Much use was made of blue painting. Although there is record of *faïence* painted in white on a violet ground during the period of Edme Poterat, which was doubtless copied from the *bleu persan* of Nevers, specimens have not survived. Somewhat similar use of a blue ground was made early in the eighteenth century, but the colour was pale and inferior. Polychrome painting in *faïence* colours was being done by the end of the seventeenth century, although the palette was limited. It became popular about 1720, when blue painting declined in favour.

Flowers and figure subjects appear occasionally in the early period, but much of the decoration is of the formal *lambrequin* type, to which were sometimes added such things as baskets and cornucopias. The *lambrequins* were superseded by Chinese subjects and *baroque* motifs after 1720, although variations on the early formal ornament continued to be used in conjunction with Chinese landscapes and figures, and similar things. A considerable improvement in the quality of the polychrome painting is to be noticed after 1740, and from about 1745 onwards *rococo* motifs are evident. Skilful figure painting became common, with pastoral subjects and mythological scenes well to the fore.

The Poterat family were succeeded in 1720 by Nicolas Fouquay (or Fouquet),* and the end of the monopoly in 1694 caused a number of other factories to spring up in and around the town. Their work is usually impossible to separate one from

* A superb bust of Apollo from the Fouquet factory is in the Victoria and Albert Museum.

the other, although they can be dated from the style with some accuracy.

The industry in Rouen finally succumbed to the competition of Wedgwood's creamware at the end of the century, attempts to imitate the English production having proved unsuccessful.

Faïence somewhat in the manner of Rouen was made at St Cloud, possibly by Claude and François Réverend, whose patent of 1664 is the first record of soft porcelain manufacture in France, although nothing has been identified. The factory was probably later in the possession of Henri-Charles Trou, but the connexion with the porcelain undertaking is nebulous and undetermined.

The *faïence* of Sinceny (founded 1733) has frequently been confused with that of Rouen. The undertaking was directed by Denis-Pierre Pellevé; and his son, Étienne-Dominique Pellevé, worked here and at Rouen, before going on to make porcelain at the German factories of Ottweiler and Pfalz-Zweibrücken.

Faïence was manufactured at Lille from about 1696 onwards, some of the early work resembling that of Rouen. Similarly, imitations of Rouen *faïence* were made at St Amand-les-Eaux (see Page 154).

The earliest *faïence* at Nevers was made by an Italian, Giulio Gambini, from Lyons, in partnership with Augustin Conrade. The factory probably belonged to Domenico Conrade who came from the district of Savona. Another factory was started by Pierre Custode about 1632. He may have had some connexions with the Gambinis and the Conrades, possibly an employee, but there is no definite information on the point. Other factories were conducted by Nicolas Estienne and Barthélemy Bourcier. It will be seen, therefore, that the term 'Nevers' is a fairly general one.

The *faïence* of Nevers is important, and is among the best of the French work in this medium. It began to flourish about the middle of the seventeenth century, and an impressive series of wares in the *baroque* style includes such things as ewers with dragon handles and masks in relief, as well as dishes with central classical subjects in the Italian manner, with borders of foliage, and scenes and figures in reserves. This was a revival of an early Italian style.

These were followed by designs drawn from Chinese sources, which arrived in France by way of Delft and the ships of the Dutch East India Company. The trade of the latter with the Far East had made a tentative beginning in the early years of the seventeenth century, and had grown to large proportions by about 1675 when the Company had a virtual monopoly, particularly of trade with Japan. At this time imports of Japanese porcelain were at least as important as those from China.

The *faïencier* made particular use, not only of the decoration, but of the forms of the Chinese wares, altering them to suit the difference in material. Despite this, the origin remains undoubted. Such wares were painted in high-temperature colours, with purple outlines. The blue is inclined to be pale in colour, with the 'misty' appearance which it assumes on certain classes of *faïence* and delft.

These blue-painted Chinese styles were increasingly used towards the end of the century.

An important innovation was the *bleu persan.* This blue ground colour had nothing to do with Persia, and may have been a copy of a Chinese monochrome blue. The usual motifs of decoration painted on this ground were flowers and birds, with the occasional use of Far Eastern subjects so far removed from actuality as to become *chinoiseries.* In appearance they suggest Chinese lacquer painting rather than porcelain. The colours used were an opaque white, yellow, and orange, painted over the blue ground.

A factory at Moustiers, in the Basses-Alpes, was founded by Pierre Clérissy about 1679. Another was founded in 1738 by Joseph Olerys of Alcora in Spain, and still more were started from time to time. As with Nevers, the term 'Moustiers' is a fairly general one. The more important wares, however, came from the Clérissy factory.

A well-known series from here were made between 1680 and 1710. They are painted in a light blue, with blue outlines, and have subjects after Antonio Tempesta, whose work had also been used at Nevers and elsewhere. Biblical scenes were probably after Mérian.

A somewhat later and important series were painted with motifs after the designer, Jean Bérain, and his son, also Jean. They are of considerable importance in any consideration of eighteenth-century French decorative art. The motifs associated with them have a particular quality of fantasy. The centre is occupied with the painting of, perhaps, a classical subject, surrounded by an elaborate architectural framework, whilst the remainder is painted with a symmetrical design of mythological and grotesque figures, half-figures, vases of flowers, drapes, *baldacchini*, balustrades, and urns, all floating in mid-air without visible means of support. The border is a regular and symmetrical design. A curious *grotesque* is that of a sphinx with the head and breast of a woman and the body of a lion, and some draping across the back and haunches.

It later became the fashion for beauties of the period to have themselves modelled in this form both in terracotta and at the porcelain factories, and the practice eventually arrived in England around 1750, when the actresses Peg Woffington and Kitty Clive were modelled in this way at Bow and Chelsea.

The designs of Bérain were used by other factories, apart from Moustiers.

The return of Joseph Olerys from Alcora may have been the cause of the introduction of a polychrome palette in which the styles of Bérain were continued. These gradually developed into a central painting surrounded by garlands, and the fantasy element was allowed to drop into disuse.

Also from Alcora was a design known as *décor à la fleur de pomme de terre*, in which so-called potato flowers in yellow were used in conjunction with garlands. Paintings of grotesque figures are regarded as owing their inspiration to Jacques Callot.

There is much similarity between the work of Moustiers and that of Marseilles, and the two are often confused.

Marseilles was a considerable centre for the manufacture of *faïence* from the latter part of the seventeenth century onwards. In the sixteenth century some Italians started to make *faïence* in the Marseilles suburb of Saint Jean du Désert. The first manufacture of importance, however, was started by Joseph Clérissy, son of Antoine Clérissy of Moustiers, about 1677 at this place. Joseph's son, Antoine, took it over after his death in 1685. The factory was still working in 1743.

Another factory under the managership of Joseph Fauchier was established about 1711. He later started a factory of his own which also copied Moustiers. A factory belonging to Louis Leroy was in existence from the early part of the eighteenth century.

Perhaps the most widely known is that of Claude Perrin, founded in 1740, which was taken over by his widow, the Veuve Perrin, in 1748. She was later in partnership with Honoré Savy until about 1770, when she formed another association, and Savy started a factory of his own about the same time. Whilst he was associated with the Veuve Perrin, Savy introduced the use of enamels.

A factory was started by Joseph Gaspard Robert about 1750, which, in 1775, also manufactured porcelain. That of Bonnefoy began in 1762, and there were other minor kilns in and around the town.

There is a certain amount of confusion between the work of these various places, and differentiation is made the more difficult by frequent copies of Moustiers, as well as of the *faïence* of Nevers and Savona. There are a few signed pieces in existence which help in the work of attribution.

From Saint Jean du Désert came some large dishes in the style of Antonio Tempesta painted in blue, often with manganese outlines, as well as ewers, vases, and such things. The influence of Bérain is to be seen slightly later. Chinese subjects were used, as well as foliage and birds, pastoral figures, and Biblical scenes.

Fauchier was influenced by Bérain. He attempted large figures, table-centres, ecclesiastical furniture, and other things of a like nature, with some success, and in this he appears to have followed Nicolas Fouquet of Rouen. He probably introduced a yellow ground colour, and used *rococo* scrollwork fairly freely.

Leroy was influenced by the *lambrequins* of Rouen, and he introduced a type of painting in blue with details hatched in red.

Most of the work of the Veuve Perrin is painted in enamels, and her mark *VP* appears on a good many objects of this class. The themes are usually *rococo*, and marine motifs are fairly common and typical of the style. *Chinoiseries*, in the late *rococo* style of the engraver, Pillement, were used. Vegetables, fruits, and so forth, were freely employed as painted decoration, and moulded on tureens and such things. Figures were made here, but are not of any great importance. They were also used as knops for tureens and things of this kind.

The *faïence* of Robert shows a distinct inclination towards neo-classicism, and the same may be observed with that of Bonnefoy, although the *rococo* style was still in evidence. *Faïence*, however, did not translate well into the neo-classical style, and this, no doubt, was responsible to some extent for its decline towards the end of the century. It is difficult to separate the work of the Veuve Perrin from that of Savy.

The work of Marseilles, generally, is extremely good, and much of it is very decorative.

The wares of Lyons during the eighteenth century came from a factory established in 1733 by Joseph Combe and Jacques-Marie Ravier. They were given a privilege as the *Manufacture Royale* for ten years. There were other potters in the town, and some marked and signed pieces are known. The influence of Moustiers and Marseilles can be seen, and the decorations of Bérain were copied in the early period. Only high-temperature colours were used.

Strasbourg, in Alsace, was a centre of particular importance, both for its wares and for the artists who worked there. A branch factory at Haguenau is also of some interest for the same reasons.

The Strasbourg enterprise was founded by Charles François Hannong in 1709, but it did not produce anything worth mentioning until the advent, about 1720, of Johann Heinrich Wackenfeld, who had previously been a *faïence* maker at Cassel and Ansbach, and who may have had some connexion during the course of his career with Meissen. It is probable that he introduced the manufacture of *faïence*, and on his departure in 1722 it was continued and extended. The branch at Haguenau was started in 1724, and in 1732 C. F. Hannong divided his enterprises between his two sons, Paul-Antoine taking the factory at Strasbourg, the other going to Balthasar. A price list of the period lists many things then being manufactured, including table services, drug-jars, dishes of various kinds, and so forth.

The earliest productions were mainly of blue and white, the designs being given black outlines. The influence of Rouen was particularly strong. High temperature *faïence* colours were in use soon afterwards, and about 1740 enamel colours were first employed. A type of *indianische Blumen* – the India flowers of Meissen – were painted in brilliant colours, which included an effective carmine more or less peculiar to the factory. This was of the same nature as the *rose* enamel of the Chinese which they, in turn, acquired from Europe, and it was used at Strasbourg in conjunction with an excellent copper-green. These two colours do, in fact, often predominate in the palette. Gilding was used from 1744 onwards.

Deutsche Blumen (German flowers) were perhaps introduced by Adam Friedrich von Löwenfinck, who arrived in 1750 and soon became a co-director of the factory. These naturally-rendered European flowers were copied, at Meissen, from books of engravings of botanical subjects, and rapidly became the fashionable kind of flower-painting in succession to the Far Eastern flowers in use hitherto. They were particularly well painted at Strasbourg, and the factory artists developed the style in their own way.

The *rococo* style was also much used here, whence it was probably brought by von Löwenfinck from Höchst. Some resemblances between the work of the two factories can be observed.

Such things as clock-cases with scroll ornament surmounted by figures, wall-cisterns, tureens both of the normal type and those in the form of birds, vegetables, and so forth, and twig handles with leaves and flowers, are examples of *rococo* ornament which were popular.

Figures were made. Some effective models by Johann Wilhelm Lanz were intended for reproduction either in *faïence* or porcelain. The factory made the latter for some years before they were forced to discontinue this side of their business by royal edict.

After the death of Paul Hannong in 1760, the factory came into the possession of his son Joseph. Under the latter's direction, the *rococo* style underwent some modification, and developed into the *Louis Seize*. The factory closed finally in 1780. The *faïence* of Strasbourg was extensively copied elsewhere in Europe, both during the eighteenth century, and later with fraudulent intent.

A factory at Niderviller, in Lorraine, was started in 1754 by the Baron, Jean-Louis de Beyerlé, with the help of two Strasbourg workmen. A number of artists came from the latter factory, and his wife also acted as a decorator. Niderviller was later sold to Count Adam Philibert de Custine, who appointed Claude-François Lanfrey as manager. De Custine was executed during the French Revolution, and Lanfrey became the owner of the factory. It continued working almost to the present day, latterly making earthenware.

The *rococo* wares were extremely good. As can be imagined, they were much influenced by Strasbourg, and the influence of Sèvres porcelain decoration is also noticeable. The palette included a fairly typical rose pink. India flowers were well painted, and some good landscape and figure painting in crimson monochrome is to be seen. The representation of grained wood with an engraving pinned to it probably originated here. It is termed the *décor bois*, and the painting has been attributed to an artist named 'Kilian' or 'Kirian' on the evidence of signed specimens, but the signature may well be fictitious.

Figures were made in some quantity, the earliest being reminiscent of the work of Lanz at Strasbourg. The later examples are usually from models by Paul-Louis Cyfflé (see Lunéville). His pupil Charles-Gabriel Sauvage (called Lemire) may have been at the factory in 1759. Most of the latter's important work is in the neo-classical style.

The factory at Lunéville in Lorraine was in existence from about 1731. It was founded by Jacques Chambrette, and after his death in 1758 it achieved the distinction of being a *Manufacture Royale*. Most of its early work was derivative, Strasburg being copied fairly extensively. Cyfflé, already mentioned, was the most important figure. Born at Bruges in 1724, he arrived in Lunéville about 1752 to work for Chambrette. He later went to the related factory of St Clement, and then to the porcelain factory at Ottweiler, returning to Lunéville in 1766. Here he established a factory for the production of figures in a type of semi-porcelain biscuit body which he called *terre de Lorraine*, as well as in a softer material known as *terre de pipe*. His work is in a sentimental vein, and his style quite recognizable. Cyfflé preferred such subjects as a cobbler whistling to a bird in a cage, and things of this kind, and he was later copied by the figure-makers of Staffordshire, as well as elsewhere.

The Sceaux factory was established by an architect named de Bey who employed Jacques Chapelle as manager. It passed through various hands, eventually falling to the Duc de Penthièvre. It appears to have started about 1748, and closed in 1794.

The earliest style was *rococo*, and tureens and such articles with knops moulded as fruit and flowers may have been modelled by Richard Glot. Painting was generally of fine quality, and sometimes elaborate, particularly the landscapes and pastoral scenes. These are to be found on wares in the *Louis Seize* or the neo-classical styles. Much of the decoration was derived from Sèvres, particularly exotic birds and figure painting in the manner of Boucher. The flower painting was always of exceptional quality.

Tournai, in Belgium, is more usually associated with the manufacture of porcelain, but *faïence* was made here in the seventeenth century. F. J. Peterinck, who founded the porcelain undertaking, also made *faïence*, as well as a brown glazed earthenware called *brun de Rouen*, and creamware in imitation of Wedgwood. St Amand-les-Eaux not far away made similar wares, and the factory was started in 1718 by a former proprietor of Tournai. Both these factories, in common with others, are reputed to have imitated Strasbourg and Rouen, but identification is difficult.

A *faïence* factory at Brussels was started in the seventeenth century. The wares of Delft were copied. A later factory established in 1705 was directed by Philippe Mombaers. This made many tureens in the shape of poultry, vegetables, fruits, fishes, and so forth. These are probably the commonest survival among *faïence* tureens of this kind. The other Brussels wares are not of much value artistically.

There is too little space to mention all the numerous small factories making *faïence* in France and Belgium during the seventeenth and eighteenth centuries. At one time there were five in Lille, one founded by William Clarke of Newcastle in 1773. Most of them copied the larger factories, and they show little individual work of merit. For the most part attribution is difficult. The principal factories were situated at Nevers, Rouen, Moustiers, Marseilles, Strasbourg, and Niderviller.

Apt, in Vaucluse, was the site of several factories during the eighteenth century. Lead-glazed wares in the *rococo* style modelled on contemporary silver were made, and later some imitations of Staffordshire agate-ware. Specimens can be mistaken for work of English origin.

Faïence-fine, the cream-coloured earthenware of England, was made at many French factories, particularly towards the end of the eighteenth century when the *faïence* factories were being hard pressed by English competition to a degree which forced them to make something comparable or go out of existence. Pont-aux-Choux, in Paris, imitated Staffordshire's salt-glazed ware, but in somewhat darker body. Wedgwood's jasper was also imitated, principally at Sèvres.

French *faïence,* particularly that of Rouen, Moustiers, Nevers, and Marseilles, has been copied. A factory at Quimper, in which town *faïence* is still made, copied eighteenth-century wares in the nineteenth century. Elsewhere, the reproduction of eighteenth-century wares, including the figures of Cyfflé, is still practised. *Henri Deux* wares were copied by Mintons in the nineteenth century, but these were not intended to deceive. Since the whereabouts of all existing examples are well known, anything offered for sale without a pedigree which can be checked ought to be regarded with considerable suspicion.

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CHAPTER TEN

Dutch Pottery

A DISCUSSION of the tin-enamelled wares of Holland can be divided into two main parts – those made under Italian influence, and those made during the seventeenth and eighteenth centuries which were inspired by Far Eastern porcelain and Dutch decorative art generally.

By the end of the first quarter of the sixteenth century potters from Italy had settled at Antwerp. One, Guido di Savina of Castel Durante, was certainly a potter here before 1550. A record of 1512 to Guido Andries may refer to him.

The principal surviving wares from this period are in the form of tiles, but a few drug vases, plates, and other things are known. From the early part of the seventeenth century, some plates exist copied with grotesques from Urbino, usually surrounding a central medallion. About the same time battle-scenes and similar subjects were being painted which are so over-crowded with figures as to be unique in the annals of ceramic decoration.

The Italian style came to an end with the rise to popularity of Far Eastern motifs. The Dutch were instrumental in bringing Chinese and Japanese porcelain to Europe in quantity. Their earliest essays in this direction were by simple piracy, in course of which they captured Portuguese vessels homeward bound from the East, but they soon found it more profitable to dispatch their own trading ships to the China coast, and were awarded a trading monopoly with Japan which they held for almost two hundred years. During this period the Dutch East India Company not only shipped to Europe, but they even sold Chinese porcelain to Japan. The demand for the Far Eastern wares in Europe made it profitable to copy them, and it was to this that the town of Delft, near Rotterdam, owed its rise to fame and prosperity. Chinese and Japanese porcelain was copied here in a tin-enamelled material. These wares were copied in England,

and it is to this fact that we owe the term *delft* for English tin-enamelled pottery.

Delft in the seventeenth century was particularly noted for its beer, and a large number of breweries operated in the town. Towards mid-century the trade began to decline, and the old buildings were taken over by the potters. This accounts for the curious names of some of the potteries – *The Double Jug*, *The Four Roman Heroes*, *The Double Tankard*, *The Three Golden Ash-barrels*, and so on – some of which are more appropriate to a tavern. The town of Delft, too, was situated close to the port of arrival of the vessels from China, which was an additional advantage.

An important factor in the rise to popularity of Delft as a centre for the making of pottery was the organization of the art and craft workers of the town into the Guild of St Luke. The guild was divided into eight sections which included painters in oil colour, glass workers, tapestry weavers, *faïence* potters and painters, sculptors, and dealers in works of art. It was a powerful body, and had a considerable influence on design. Strict rules were laid down for apprenticeships, and examinations were instituted. A school of design was established, and a benevolent fund took care of the sick and the poor.

One of the early members of this guild was Herman Pietersz, who married in Haarlem in 1584, and whose trade was then given as that of *faïence*-maker (*plateelbakker*). The terminal *z* in these Dutch names stands for *zoon* or *son*; *Pietersz*, therefore, is equivalent to *Peterson*. This is derived from the custom of taking the father's Christian name as a surname. Thus, Herman was the son of Peter, and became Herman Pieterszoon; his own son, Gerrit by name, became Gerrit *Hermanzoon*. This custom had been changed by the middle of the seventeenth century, but it makes the interpretation of some of the early records very difficult.* This existed side by side with the custom prevalent in the more affluent classes of adding the place of birth to the Christian name, e.g. Jan van der Hoek – Jan of the Hook. The latter custom, of course, was widespread throughout Europe, and usually indicated good birth or circumstances, although in some cases it was assumed, as, for example, with Johann Christoph Ludwig Lück of Meissen, who styled himself 'von Lücke'.

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* The origin of this apparently complicated system is fairly obvious. If we replace the terminal *zoon* with an intermediate 'son of' we get Herman son of Peter, Gerrit son of Herman, and so forth. The Bible has long genealogical lists on this principle.

The potters of Delft did not make much headway until about 1650. About this time the brewing industry began to transfer its centre of gravity elsewhere, and during the next fourteen years an additional twenty-two master potters were admitted to the guild, probably as the breweries became available for use as potteries.

Most of the decoration at this time was in blue, and imitated the porcelain of the late Ming period – that is to say the export wares of the Emperor Wan-li. Some of the finest come so close to the originals that it is difficult to tell them apart without close examination. The Italian styles were continued to some extent, but by this time were rapidly falling into disuse. Dutch landscapes, some reminiscent of Breughel, were copied, and one of the great landscape painters of the period was Frederik van Frijtom, said to have worked at *The Metal Pot*. He was elected to the Guild in 1658.

A signed panel by van Frijtom is in the Amsterdam Museum, and his landscapes were painted in blue *en camaieu*, that is in several tones of the same colour.

Abraham de Kooge (1632)* was an oil painter from Haarlem who painted landscapes and *genre* scenes. There are no signed specimens, but dated pieces with a cherub head above have been awarded to him by some authorities. His assumed work is on a *faïence* with a good glaze and a heavy body.

Genre paintings were peculiarly Dutch, and no doubt stem from the predilection of Dutch artists for scenes from everyday life. Delft painting shows almost every conceivable aspect – town, country, and sea; winter (skating), summer, autumn, and spring; tavern and workshop scenes; herring and whale fishing, and similar subjects.

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* The dates bracketed after the first mention of the name of artists and master-potters in this chapter is, in every case, the date of their election to the Guild.

Biblical scenes were very commonly used, on plates, vessels, and tiles, although mythological scenes are scarcer. The Dutch, at this time, were extremely musical, and music plates which gave the verse and score for a song were popular. These were made in sets for dessert, and were no doubt used for community singing after the meal. They are now very rare, although they were common enough at the time. Coats of arms, and subjects taken from heraldry, are sometimes seen. A few portraits of good quality, such as that of William of Orange, exist. Among the painters drawn upon for inspiration may be numbered Berghem, van der Velde, Honthorst, Teniers, and Breughel.

Delft plastic work is mostly crudely modelled and executed. Some of the later work is copied from Meissen, and the earlier from China. Nevertheless, these potters also exhibited a fondness for the eccentric and the bizarre. Small models of ladies' shoes, sledges, birdcages, cow milk-jugs, and such things testify to their leanings in this direction, but perhaps the most unusual form is the so-called 'finger' vase which has five flower-holders arranged in a fan-shape. These were also done elsewhere at a later date, one example being made at Vienna in porcelain. They were commonly decorated with designs taken from China, Meissen, and elsewhere. A few violins in *faïence* still exist, but they are extremely rare. Such things as poultry, little *putti*, and the like are sometimes attributed to Gisbrecht Lambrecht Kruyk (1645) of *The Greek A.*

Following the period of blue decoration we come to that of the polychrome wares. For these, high-temperature *faïence* colours were used. The outline (known as *trek*) was first painted in blue, manganese, or black, on the raw tin glaze. The colours were then filled in with the usual oxides, and finally the whole object was covered with a powdered lead glaze known as *kwaart.* Firing then developed the tin glaze and the colours, whilst the *kwaart* gave a smooth and glassy finish. Red, a difficult colour, was fired on separately, unpainted areas being left for the purpose. A final firing fixed the gold when this was used. Gilding was only used on the finest examples, and where it has been added exceptionally lavishly, in conjunction with the later enamel colours, the piece is classified as *delft dorée.*

Aelbrecht Cornelis de Keizer (1642) of *The Three Porcelain Bottles* imitated Japanese porcelain in blue, red, and gold. The style was the forerunner of the later *Imari.* The Kakiemon decoration was also imitated occasionally in the *faïence* equivalent of the Arita colours - red, green, blue, turquoise, and gold. Keizer's *faïence* was a very close copy of the porcelain he strove to imitate, being light and thin with a good glaze.

His work was carried on by his sons-in-law, Jacobus and Adriaen Pijnacker, who made the Japanese ware in fluted shapes. Adriaen was a notable exponent of *delft dorée* and *delft noire.* The latter was probably suggested by Far Eastern lacquer work, the early Honan black glazes of China not having arrived in Europe, and the *famille noire* of the reign of K'ang Hsi coming somewhat later. The earlier variety has polychrome decoration over the black glaze, which is a kind of enamel, and the later, decoration in polychrome in reserves left in white.

Jan van der Hoek (1659) made tureens and similar articles in the form of fowls and other shapes of the kind and decorated them in *faïence* colours.

Jacob Wemmerz Hoppestein, and his son, Rochus, of *The Old Moor's Head* (a pottery founded by Abraham de Kooge) achieved a particularly good reputation, decorating in polychrome with Dutch subjects. Plates with a central subject from Roman history have been attributed to them.

Wouter van Eenhorn's work cannot be identified with certainty, but his son Samuel (1674) of *The Greek A* painted in a palish blue with a darker colour for outlines. He devised a very crowded form of decoration - flowers, birds, figures, and animals - on a reeded form, called *cachemire.*

Lowys Fictoor (1689) of *The Double Bottle* was an important potter who made many sets of the popular vases. These were either in three or five (generally the latter). A complete set is now a considerable rarity, and a garniture of five comprises three covered vases and two beakers. These were generally ribbed or fluted. Many of them had a rich polychrome decoration in the Far Eastern style.

Towards the end of the seventeenth century the Delft potteries became more and more industrialized, and although a few independent potters worked in the old styles, a good deal of the earlier vitality was lost. The revolutionary step of introducing the use of enamel colours was taken by Zacharias Dextra in 1720. He made wares painted in the style of the earlier Meissen porcelain. The Chinese styles of the seventeenth century began to fall into disuse, to be replaced by the newer *famille rose*. The *rose* enamel, invented in Europe and copied by the Chinese, who called it the 'foreign colour', first appears on Chinese porcelain about 1700, or a little later. The *baroque* styles current at the beginning of the century in Europe were continued at Delft for a few decades, gradually to be replaced by *rococo* which remained in fashion until the final decay of the industry in the early years of the nineteenth century. About the middle of the eighteenth century Meissen harbour scenes and Watteau figures were copied.

Tiles always formed an important part of the production of *faïence* in Holland. At first the decoration was complete on each tile, but later, tile pictures which needed four, six, and more to complete them, became popular. The latter were extremely well painted, and some fine shipping scenes are among the best of this class.

A distinct class of *faïence*, which is separate from the more meticulously produced wares, is the peasant pottery. This was painted for local markets in blue, or in the high-temperature palette. The usual subjects were Chinese designs, birds, flowers, ships, windmills, members of the House of Orange and so forth. They are usually painted in a naïve and primitive manner, and resemble the 'blue dash' chargers of England. In fact they are, at first sight, sometimes a little difficult to distinguish from comparable English wares, and it is possible that some of the workmen may even have migrated across the North Sea.

There were a number of outside decorators working, who were similar to the German *Hausmaler*. They painted Chinese, Japanese, and Meissen porcelain, sometimes using white wares, and sometimes overpainting already existing decoration. The latter are termed 'clobbered', and the word may have a Dutch origin. These decorators also painted English *delft* and salt-glazed wares, and Dutch painters migrated to Staffordshire to teach the potters there the art of enamelling on salt-glaze.

There were many factories at Delft, and a large number of potters' marks have been recorded. Many of them, however, are either forged, inaccurately attributed, or untraceable, and they have, therefore, a little more than an academic interest in many cases. Comprehensive lists are given in Chaffers' *Marks and Monograms*, and by Honey (*Dictionary of European Ceramic Art*), but no reliance ought to be placed on them unaided.

Apart from Chinese and Japanese porcelain, the ships of the Dutch East India Company also brought to Europe the teapots of Yi Hsing already mentioned (Page 71). Lambertus Kleffius claimed to be able to make them in 1672, but the best known are those made by Arij de Milde who was associated with Samuel van Eenhoorn. They are of stoneware decorated in relief in the manner of Yi Hsing. Some of them are sometimes claimed as Böttger's stoneware, and differentiation is occasionally difficult. An existing example in Böttger's stoneware may, in fact, have been moulded from a teapot by de Milde.

During the nineteenth century one or two factories were working in Holland copying the old ware. One, at least, of these was using the old buff-coloured body with a white slip taking the place of the tin glaze, the whole being covered with a lead glaze. Copies of old Delft decorations in white lead-glazed earthenware are well known, and forgeries have been made in Paris.

There were a number of other factories in Holland making *faïence* during the eighteenth century – Haarlem, Utrecht, Arnhem, Amsterdam, and Rotterdam, for instance – but this outline of productions at Delft can be taken as characteristic of Dutch work of the period.

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CHAPTER ELEVEN

Scandinavian Pottery

THE *faïence* of Scandinavia is primarily in the *rococo* style. It is a little difficult to place all these factories in their precise position territorially because of the numerous changes in frontiers which have taken place since the eighteenth century. Included in this chapter, therefore, are one or two which are nominally outside Scandinavia as usually defined, but which were under the control of, or otherwise connected with, enterprises which were either Danish, Swedish, or Norwegian in the first place.

The factory at Store Kongensgade at Copenhagen was established as the Delfs Porselins aller Hollandsch Steetøys Fabrique in 1722, with a painter from Nuremberg, Johann Wolff, as manager. In 1727 Johan Ernst Pfau replaced him, and remained until 1749. The factory was then run by the proprietor, a brewer named Christian Gierløf. The early wares were strongly influenced by Holland and Nuremberg. The later wares, from 1750 onwards, are in the *rococo* style. Painting was almost entirely in blue, although a limited quantity of decoration in high-temperature colours was done. Bowls for 'bishop', a kind of local punch, were made in the form of a mitre, both here and at other factories. The wares, generally, were poor in quality.

Also in Copenhagen, the Østerbro pottery made blue and white *faïence*, as well as ware decorated with manganese. This factory did not flourish because of persistent quarrels, and lawsuits instituted by Gierløf for infringement of his privileges.

A factory at Kastrup was started by the Court Architect, Jacob Fortling, about 1754. He was given a privilege to make stoneware in the style of Westerwald. Joseph Adam Hannong from Strasbourg was engaged to supervise the building of the factory, but his services proved unsatisfactory. From 1761 Johann Georg Richter, who had been a flower painter at Höchst and Strasbourg, was art director. The *faïence* resembles that of

Strasbourg, but the glaze was poor in quality. A price list issued in 1784 refers to wares in the English style.

Schleswig, which was then a Danish province, had a *faïence* factory, established in 1755 by Johann Christoph Ludwig von Lücke who had been a modeller at Meissen. In 1756 it passed to other owners, and was in various hands until it closed in 1814. A good deal of ware painted in manganese purple was made, together with some painted in high-temperature colours. Enamels were used occasionally.

Three attempts were made to establish a factory at Kiel in Holstein. This was done eventually in 1763 by Johann Samuel Friedrich Tännich of Strasbourg, who had been, in addition, a painter at Meissen and Frankenthal. He was later at Mosbach and Hubertusburg. The Kiel enterprise was under the patronage of the Dukes of Holstein.

The *faïence* is of very good quality, and usually decorated in enamel colours. The 'bishop' bowls of Schleswig and Copenhagen were also made here. The influence of Strasburg is noticeable, extending on occasion to exact copies. Figure subjects were extremely well painted, the engraver Nilson providing some of the subjects.

There were a number of other Danish factories which were small and of little account. No original work of importance was done except at Kiel.

When we turn to Sweden, we find that the factory of Rörstrand, near Stockholm, was first in the field, being established in 1725. It was founded by Johann Wolff from Copenhagen, but in 1729 the wandering arcanist from Meissen and Vienna, Christoph Konrad Hunger, was given the position of manager. Until this time he had been occupied with porcelain, but his lack of success as a porcelain arcanist may have caused him to turn his attention to the easier material. He remained until about 1733. The factory worked uncertainly until 1741 when Andreas Fahlström was appointed manager. Its fortunes began to improve until, in 1753, he was joined by Elias Magnus Ingman as Director. In 1757 Johann Buchwald arrived. This man had been an arcanist at Höchst, Fulda, Holitsch (Hungary), and Stralsund, before he came to Rörstrand, and he introduced high-temperature *faïence* colours. Ingman became the owner in 1773, and his son bought the factory of Marieberg in 1782.

Very little can be identified before the period of Hunger's appointment. He signed one or two pieces. *Laub und Bandelwerk* can be seen on some things, as well as derivations from the *lambrequins* of Rouen. Landscapes, hunting scenes, and so forth are known. At this period the wares were blue painted, which is a little strange considering that Hunger had extensive knowledge of colour chemistry, and, indeed, claimed to have taught Johann Gregor Höroldt, the *Obermaler* at Meissen.

A considerable amount of painting in white on a greyish glaze was copied from the Italian *bianco sopra bianco*, sometimes with the addition of manganese. The 'Rehn' design, said to have been devised about 1745 by an architect, Jean Erik Rehn, had borders of this kind, with a central decoration of foliage and fruit. The *Nordstjärna* – the North Star motif – is a five pointed star with rays on a *bianco sopra bianco* ground. This was first used in 1748.

Rörstrand under pressure of competition from Marieberg began to experiment with enamel colours in 1758. *Famille rose* designs were produced, together with some good flower painting. The competition from Marieberg was also responsible for some inferior plastic work – tureens with knops in the form of flowers and fruits, vases with applied flowers, shells supported by figures, and so forth.

One of the Rörstrand workmen, Anders Stenman, is reputed to have discovered the art of transfer-printing about 1766. He then went to Marieberg, where the process was used at a later date.

Marieberg was situated on the island of Kungsholm, near Stockholm. It was founded by Johann Eberhard Ludwig Ehrenreich, the Court dentist, in 1758, although production did not start until 1760. Buchwald from Rörstrand was his manager. In 1766 financial troubles forced him to concede the management to Pierre Berthevin of Mennecy. Berthevin left Marieberg in 1769 for the porcelain factory at Frankenthal, where he experimented with transfer-printing. He later became manager at the Mosbach *faïence* factory. After Berthevin left the manager and subsequent director at Marieberg was Henrik Sten. Finally, in 1782, the factory was sold to Rörstrand and closed in 1788.

From the beginning most of the painting was in enamels of considerable brilliance. A feature was 'marbling' in several unusual colours – black, blue, violet, red, yellow, and brown. Other examples are painted sparsely with violet on white. *Bianco sopra bianco* was copied from Rörstrand. The blue has a distinctive brilliance, with a slight tinge of purple which can also be seen in the wares of Stralsund and Königsberg. Ehrenreich was connected with both these factories. The blue was sometimes used for flower painting.

Tureens in the form of fruit, birds, and so forth were realistically modelled. Ehrenreich had some original ideas, perhaps the strangest being the 'terrace vase'. This was a vase decorated with wreaths of applied flowers, standing on a wide base made from swirling *rococo* scrolls, or with a winding flight of steps, which had a railing added, set in a rocky base. Seated at the bottom of the steps was a rabbit, or, in the later versions, a boar or some other animal.

During the period of Berthevin porcelain was made, and the influence of Mennecy is to be noticed. Small figures in *faïence*, such as Cupids, were done which are strongly suggestive of French influence. In porcelain this was even closer.

Anders Stenman brought transfer-printing from Rörstrand. This was executed in red or black, and the armorial bearings on a service done for the French Ambassador were put on in this way. Greater use of transfer-printing was made later when decoration became less colourful. This can be seen particularly in the Sten period when the transition to the neo-classical style made forms simpler. Vases were then decorated after Boucher in black and brown. Trophies and *chinoiseries* were also used. Black, grey, and red monochrome painting was popular. Creamware (*flintporslin*) in the English manner approaches the original fairly closely.

Stralsund, in Pomerania, was started in 1756 by Johann Ulrich Giese, with the help of Johann Buchwald of Rörstrand and Marieberg. It was later leased to Ehrenreich. Marieberg was copied. Ehrenreich also started a small factory at Königsberg in East Prussia. The wares were similar to those of Marieberg. Later in the century another factory existed here which copied Wedgwood's basaltes.

A factory for the manufacture of stove-tiles was started in 1758 by Peter Hofnagel at Herrebøe, near Frederikshald, in Norway, and *faïence* was added soon afterwards. A Berlin painter, Heinrich Christian Friedrich Hosenfeld, was engaged as art director, the technical director being Georg Kreibs.

The *rococo* decorations were handled with great skill and boldness, the brushwork being particularly good. Designs were painted swiftly, and with a sure touch. The wares of Herrebøe are, in fact, among the best of Scandinavian *faïence*. Commonest of the subjects of decoration are flowers, and various *rococo* motifs. *Chinoiseries*, and the occasional use of such things as *bianco sopra bianco*, can be seen in addition. Apart from the more usual table wares, wall-cisterns, large trays, 'bishop' bowls, and tureens, make up the factory's production. Hofnagel also attempted to start a factory at Drammen without success, and was at Østerbro, in Copenhagen, about 1763.

There were several other smaller factories in Scandinavia whose work is not of much importance. For instance, Ulfsunda, near Stockholm, copied Wedgwood's basaltes and *rosso antico*, sometimes even making direct casts from originals. In some cases, although the existence of a factory is known, its wares have not been identified.

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CHAPTER TWELVE

English Pottery

ENGLISH pottery presents the critic with the difficult task of evaluating its aesthetic merit. It would be easy, and not inaccurate, to say that some of it needs mercy rather than justice. The manufacturers were hardly to blame. Unlike many of their Continental competitors, they were not subsidized and assisted by the Court, and they lived by popular taste. It was not, and still is not, their business to give the public what it ought to want. The reward for such a piece of idealism lies in the Bankruptcy Court. The remedy has always lain with the people who buy and use these products. A few enlightened potters have tried to keep a little ahead of popular taste. Some, today, still try to live in the eighteenth and nineteenth centuries, and they find plenty of customers for their wares.

A recent writer has described English pottery as 'endearing'. I find this a curious attitude. The men who made it were many things, but they were not endearing; nor were their products. They were good business men, catering for their market, and this they did very well. The people for whom they worked did not understand subtleties, and, for the most part, they did not get them. They enjoyed bear-baiting, cock-fighting, bull-baiting, and similar sports, but they were noted neither for spiritual nor intellectual activity.

They got vigour – plenty of it. Towards the end of the eighteenth century their taste for social climbing – an English weakness – was satisfied by copies of porcelain figures made in a pottery body years after the style had been discarded by the porcelain manufacturers.

A great deal of English pottery was derivative. English *delft* comes almost entirely from Continental sources, and sometimes can be seen such threefold derivations as tin-enamel from Delft, a figure subject from China, and decorative borders which are purely European.

Nevertheless, the pottery has much to show which is both original and important. Some of the stonewares of Dwight, the variegated wares of Whieldon, some of the figures by Ralph Wood, and the Staffordshire stonewares, are all in their way particularly English.

The work of Wedgwood was a new departure which inspired much imitation, both in England and on the continent, and his creamware destroyed the manufacture of *faïence* and *delft* both at home and abroad. Until his advent, the work of both the porcelain and pottery factories was very largely influenced by the continent. Although it is sometimes said that, by laying the foundations for modern systems of mass-production, Josiah Wedgwood effectively put an end to pottery as an art in Britain, he also enabled Staffordshire to take the lead from the factories of Germany and France, which it has since retained.

For the last two hundred years English pottery has followed two main streams, the precise and often emasculated work of the great factories, and the vulgarity of the smaller manufacturers who sought the cheapest markets with, usually, imitations of their betters. It is fair to say that, throughout this period, pottery has been a popular art in England. Outside one or two of the larger factories, therefore, little detailed information is available. If the history of English porcelain is frequently conjectural, that of the smaller pottery factories is virtually non-existent. It is made up of legendary material, combined with deductions which can be drawn from existing specimens, and excavations on likely sites.

In this chapter, therefore, it has been essential to separate the various kinds of ware, and to treat them in classes rather than in factories. Some groups have been tagged with the names of the men presumed to be responsible for their introduction, 'Astbury', 'Whieldon', and so forth, but the manufacture of most of them was so widespread that it is difficult to make attributions which can be regarded as exact. In the absence of more definite criteria, it is often the habit to regard specimens of fine quality as being made by the person assumed to be the innovator, and for inferior things to be regarded as contemporary imitations made elsewhere. This cannot be defended on grounds of accuracy, but it it a useful method of classification provided its exact meaning is understood.

English pottery is a first-class social document, and is worth considerable attention from this aspect. It is more freely available than most of the other varieties discussed elsewhere, and therefore has received much more detailed treatment.

The earliest English pottery has been excavated from barrows and grave mounds. Much of it is in the form of funerary urns or vessels for food storage, and is a coarse ware, imperfectly fired and clumsily wrought. The ornamentation is incised or impressed in one way or another, such patterns as the *chevron* being formed by a pointed stick or a flint. Formation seems, mostly, to have been done by coiling, the potter's wheel being then unknown. The body is soft and friable, and for this reason specimens are rarely recovered in a perfect state. Usually, it is a matter of restoring a number of fragments by filling in the intervening spaces with plaster. A peculiar feature of some of this ware is a broad collar made from a flat sheet of clay which was added as the last operation before firing.

The Samian ware of the Romans is found in large quantities in Britain, although it is not certain whether any was made in this country. The discovery of portions of moulds suggests that it was made to a limited extent, but much of it was undoubtedly imported from Arretium (now Arezzo). This ware is described more fully in Chapter Two, and it frequently bears inscriptions which sometimes record the name of the potter. A ware of dark blackish colour was made at Upchurch, and Castor ware is ornamented with human and animal figures.

The amount of Romano-British pottery surviving, usually in a fragmentary state, is very large.

The Anglo-Saxon period produced very little pottery, but medieval specimens are not extremely scarce. Most medieval pottery is covered with a green glaze derived from copper used over a red or buff body. Ware of this kind was principally made in monasteries. Ornamental tiles also exist, and are of considerable interest.

Slip-wares, characteristically English in style, were made at Wrotham, in Kent. The slip was usually trailed from a spouted vessel like icing on a cake, and with it was formed a series of crude patterns to be seen on the tyg illustrated on Plate 52a, the whole being covered by a brown lead glaze. The earliest Wrotham examples date from the first years of the seventeenth century, the latest being attributable to the middle of the eighteenth. The tyg is probably the commonest surviving type of Kentish pottery, although even these are distinctly rare.

A certain amount of similar ware was made in and around London, and, curiously enough, most of it bears pious inscriptions of one kind or another, 'Faste and Pray', 'Feare God', and 'Remember thy end', being fairly typical.

Staffordshire was a prolific centre for the manufacture of slip-ware of all kinds during the seventeenth century and later. The best known name is that of Thomas Toft, from whom about thirty signed dishes exist. An example in the Chester Museum bears the date 1671. In addition to Thomas, dishes bearing the name of Ralph Toft, who flourished about 1675, are known. Little is known of either, but Ralph and other members of the Toft family are recorded in 1663 in the town of Leek, on the border between Staffordshire and Derbyshire. Other signed examples of slip-ware include Ralph Simpson, Ralph Turnor, John Taylor, Richard Meir, and many others.

Tin-enamelled ware came to England with a long history behind it. It was made here from 1550 onwards, and it is probable that the first painters to engage in its manufacture were of Dutch or Flemish extraction. It later received its name of *delft*-ware from the town of Delft, in Holland, where Dutch manufacture was largely centred after about 1620. The first two names we have are those of Jasper Andries and Jacob Janson of Antwerp who came to London from Norwich, and, in 1567, petitioned Queen Elizabeth for permission to carry on their craft.

The earliest English tin-enamelled wares are the 'Malling' jugs, so called because the first example was excavated in the churchyard of West Malling in Kent. There is no evidence that these were made there, and London is the more likely place of origin. These vessels are globular in shape, inspired by Rhenish stoneware, and have a mottled glaze (predominantly blue or brown) in imitation of the German wares. Specimens are frequently mounted in silver.

Andries and Janson made vessels for apothecaries, and some of the excavated examples of the period may have been made in London. This, however, is uncertain, and a Continental origin cannot be excluded.

A polychrome dish in the London Museum is dated 1600, and carries a naïve couplet which runs:

> The rose is red the leaves are grene
> God save Elizabeth our Queene.

During the next half-century, dated pieces become much less uncommon. A series of examples of barrel-shaped mugs and jugs decorated in blue with birds and flowers in the style of the Chinese Emperor, Wan-li, bear dates ranging from 1628 onwards. Mugs with a cobalt or manganese mottled ground have similar dates, and examples painted with a limited range of colours belong to approximately the same period, one being dated 1628.

Globular wine-bottles painted in blue, and inscribed with the name of the wine and the date, mostly around mid century, were extremely popular. They are plain in form, and usually there is little addition to the inscriptions, beyond, perhaps, a flourish beneath the date. Some slight added ornament is sometimes found, and a few have armorial bearings.

The so-called 'blue dash' chargers are a well-known type. These were at one time scarce, but examples have come to light fairly frequently during the past few decades. They have a border of broad blue dashes round the rim which may also be seen on the 'Queen Elizabeth' dish already mentioned. The polychrome painting is naïve, and the subjects vary widely, from Adam and Eve to royal portraits. Some have floral and fruit decoration. The Biblical scenes were probably copied from contemporary prints. These chargers continued to be made for many years, as witness two with portraits of George I and George II, but they are hardly later than the reign of the latter.

Some crude derivations from the wares of Palissy, moulded, and painted either in blue or polychrome, are not unusual. The commonest subject was *La Fécondité*, showing a woman reclining surrounded by children.

The *bleu persan* of Nevers with designs superimposed in white enamel was also copied, but examples are rare.

The well-known 'Merryman' series of plates may have been inspired by a Dutch potter, John Ariens van Hamme, who took out a patent in 1676. There are six in the series with a different inscription on each, as follows:

1. What is a Merry man
2. Let him do what he can
3. To entertain his guests
4. With wine and merry jests
5. But if his wife do frown
6. All merriment goes down.

A full matching set is a great rarity. I believe one exists, although sets not matching are fairly easily assembled. The wording is frequently misspelled;

'Let him do what hee kan'

is an example. The nature of the error seems to argue Dutch rather than English illiteracy. They range in date from about 1680 to 1740.

Undecorated specimens of English *delft* are also found from time to time, but some difficulty may be experienced in separating these from Continental tin-glazed wares.

The variety of shapes was considerable, and use was made of metal forms. Mugs are usually barrel-shaped in the early part of the century, later giving way to a globular body with a short cylindrical neck. The tyg, the fuddling cup (a series of cups joined together), posset-pots, flower vases, candlesticks, apothecaries' jars, pill-slabs (for rolling pills), barber's bowls, bleeding bowls, jugs in the form of seated cats, table wares of all kinds, including wine-bottles, and so on, were all made in quantity during the seventeenth century, and not uncommonly survive, some types being much rarer than others.

Although the varieties mentioned are often traditionally ascribed to potteries at Lambeth, there is no certainty in the matter. Another pottery at Southwark made similar wares, and 'London' would be a better description for many specimens than an attempt to particularize.

William, Prince of Orange, ascended the English throne in 1690, and Dutch influence in the such crafts as that of the potter and the cabinet-maker became stronger. The potter owes more to the peasant wares of Holland than to the elaborately decorated varieties of *delft*-ware, imitations of the latter seldom appearing from the potteries of this country. The use of the Dutch *trek* (or outline) is to be seen on some specimens around the turn of the century, and the addition of a final lead glaze (*kwaart*) was also used occasionally. about the same time.

The *rococo* style becomes evident after about 1755, and is to be seen in the occasional addition of the characteristic scroll-work, although plastic ornament is much more revealing in this respect. A small quantity of *delft*-ware was made under the neo-classical influence, but, by the time this style became popular, the manufacture of *delft* in England was definitely declining under the influence of competition from creamware.

Chinese designs were popular almost throughout the period. Figures, flowers, landscapes, and the more abstract symbols* were all used. European flowers are somewhat less common. English figures and landscapes are comparatively rare, but more desirable.

Powder blue and manganese were used as ground colours, in imitation of the Chinese method of blowing on powder colour through a bamboo tube with a silk screen at the end of it. The Chinese, of course, used only blue for this purpose, the manganese purple being, so far as my observation goes, confined to England. It can also be seen on rare specimens of porcelain from Bow.

Many things were decorated in the usual high-temperature *faïence* colours. The *bianco sopra bianco* technique was also used; and rarely (and not until after mid century) enamel colours. These were probably introduced at Liverpool. Transfer-printed decoration is to be seen on later specimens.

Inscriptions are not uncommon. They celebrate various local and national events, from an election to the Union of Scotland and England with the emblems of the thistle and the rose. Various admirals, the ever-popular Frederick the Great, and a few portraits of royalty, can also be found, as well as a handful of Jacobite pieces. Plates showing balloon ascents date from 1783. The subject was popularized by the experiments of Lunardi which were carried out near the Lambeth pot-works.

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* These are illustrated in *Porcelain Through the Ages.*

Most surviving examples are in the form of plates and dishes, although tea-wares were also made, and can occasionally be seen. The larger pieces – teapots and so forth – are very scarce. Punchbowls are not uncommon, although elaborate silver-patterns such as the *Monteith* are extremely rare. Some of these bowls are very large in size. Among the more unusual shapes may be numbered the puzzle-jug, of which a fair quantity survives. These are pierced round the neck, and a concealed syphon enables the contents to be drunk through a small aperture in the rim. The brick is rectangular in form with a perforated top to hold flowers or inkwells.

Mugs are not uncommon, and a few wall-pockets (or *cornucopias*) survive. The making of the posset-pot continued during the early years of the eighteenth century, and specimens are sometimes elaborately painted, but the cover modelled in the form of a crown did not outlast the turn of the century. Vases are usually based on the Chinese baluster forms, the covers being missing in most cases. Long-necked flasks, or globular bottles, are found alike in *delft* and in salt-glazed stoneware.

Such things as candlesticks and trinket pots are scarce items. Tiles in blue and polychrome, as well as transfer-printed, were commonly made, particularly at Liverpool.

Tin-enamelled wares were made at various places in London – Lambeth, Southwark, and elsewhere. There were several potteries in Bristol, one at Wincanton, and others at Liverpool. Small potteries also existed in Glasgow, Dublin, and Limerick, but their wares are scarce, and rarely of much importance except to the specialist.

Most bowls with ships as decoration came from Liverpool, although one or two specimens from Bristol are known. A characteristic of some Liverpool *delft* is the irregular surface of the glaze over the blue pigment. A similar appearance can be seen on some of the early Derby transfer-printed decoration on creamware, probably due to the same technical cause. *Bianco sopra bianco* was most popular at Bristol, although it was sometimes done elsewhere. Wincanton *delft* is very similar to that of Bristol, but these potters exhibit a much greater fondness for manganese as a pigment than anyone else. Decoration is in blue and manganese, or either of these two colours alone, but never in polychrome.

Forgeries of posset-pots are known, but otherwise English *delft* seems to have escaped this kind of attention. Some Paris copies which are occasionally offered as English were actually made, in the first place, as forgeries of Dutch *delft*.

As I have already mentioned, stoneware is made from clay to which has been added a vitrifiable substance, such as sand. In principle, therefore, it is similar to porcelain, except that the firing temperature is lower, and the process of vitrification not carried to the degree possible with porcelain materials. It originated in Germany so far as Europe is concerned, and most of it was glazed with salt. German stoneware was exported to England during the sixteenth century, and examples are found with pewter and silver mounts of the period. There is no reliable record of pots of this kind being made in England before 1675, although there is mention of a patent dated 1626, and another in 1631, awarded to people who claimed to be able to make stoneware similar to that made in Germany.

The first patent rights definitely known to be exercised were granted to John Dwight of Fulham in 1671 for the 'mistery of transparent earthenware, commonly knowne by the names of porcelaine or china, and of stoneware, vulgarly called Cologne ware'. I have already commented on the looseness with which the terms 'porcelain' and 'china' were used at the time. Dwight himself refers to 'red porcellane', and presumably he means stoneware in imitation of the kind made at Yi-Hsing, this being much in favour for the making of tea. Stoneware which is sufficiently thin and finely potted is often translucent to some degree, and translucency was the principal test for porcelain at the time.

Little is known of John Dwight. That he had perhaps intended to pursue an academic career is evident from the fact that he was a Master of Arts of Christ Church, Oxford. That he has some success with his patents we know, not only from surviving examples, but from such things as the agreement with the London Glass Sellers' Company, in 1676, to buy only from him, and not from foreign sources. It is possible that he had the help of German potters.

In 1693, Dwight commenced an action for infringement of his patent rights against the Elers Brothers (see Page 180), James Morley, John Chandler, and Mathew Garner. Chandler had been employed by Dwight, and presumably had sold the manufacturing secrets elsewhere.

The surviving wares of Dwight include some magnificent busts and figures, of which the recumbent figure of his daughter, Lydia, who died in 1673, is a distinguished piece of work. The same may be said for a portrait bust of Prince Rupert, which is life-size with touches of oil gilding. These, and others, have been attributed to the sculptor and wood-carver, Grinling Gibbons.

The best of Dwight's useful wares are semi-translucent and precisely potted. Others are much coarser, and include imitations of the Rhenish stoneware, and brown-glazed stonewares decorated with stamped ornament. This was much used at Fulham, and a set of brass stamps for the purpose was discovered on the site of the factory.

The Fulham factory was continued after the death of Dwight for many years, and remained in the possession of his descendants until 1864. In 1866 a walled-up chamber containing some of his work, including the bust of Prince Rupert, was opened, and contributed greatly to our knowledge of his productions. In 1869, Lady Charlotte Schreiber, whose collection of pottery and porcelain is in the Victoria and Albert Museum, discovered some notebooks in Dwight's handwriting at the factory which contained, in addition to other useful information, details of his recipes. These have now been lost, but a copy is in the British Museum.

Dwight had a number of imitators working in Staffordshire and elsewhere, and there is record of brown stoneware being made in Hanley in 1685.

James Morley, who was included in Dwight's action, was a Nottingham potter. Kilns for the manufacture of salt-glazed ware were established in this town about 1690, and lasted to the end of the eighteenth century. Most surviving examples are of brown salt-glazed stoneware, the glaze having a peculiar metallic appearance. Much of the decoration is incised, although painting is known. Inscribed and dated specimens exist. Perhaps the best-known surviving examples of Nottingham stoneware are the peculiar jugs made in the form of a bear, the head forming the cup. The body was covered with fragments of clay to represent fur, the whole being given a roughened surface in this way.* Similar jugs were made in Staffordshire, and are also salt-glazed.

'Crouch', or 'Crich', ware is a type of stoneware similar in some respects to that made at Nottingham, but said to have been made at Crich, in Derbyshire. The origin is somewhat doubtful, but it is more likely to have been made in Staffordshire.

John Phillip and David Elers are first heard of in Hammersmith about 1690 where they were joined with Aaron, Thomas, and Richard Wedgwood and others as defendants in an action by John Dwight for infringement of his patent for red stoneware.

The Elers, originally silversmiths by trade, are believed to have come from Amsterdam, and David Elers learned his business as a potter in Cologne, which accounts for the persistent tradition that he invented or improved the art of making salt-glazed stoneware. In 1693 the Elers migrated to Staffordshire, and continued to make red ware from a vein of suitable clay at Bradwell Wood, near Newcastle-under-Lyme. This lasted until about 1698, and there is no reliable record of the continuance of the factory after this date, although 1710 is frequently mentioned as the date of closing. According to Wedgwood, who later produced a portrait medallion of John Philip, the two brothers were responsible for a number of technical improvements in salt-glaze, as well as the refining of the local red clay.

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* Bears were kept for the sport of bear-baiting, in which the animal was attached by a chain to a pole through a nose-ring. Dogs were then turned loose. The bear usually gave a very good account of itself, despite its handicap. The 'sport' was extremely popular in the Midlands until 1835, and a Catherine Dudley of Stoke Lane kept a bear for hire for this purpose until 1830. Bull-baiting also appears both in pottery and, less frequently, in porcelain.

The Elers guarded their manufacturing secrets carefully, employing only the most ignorant workmen. They used an idiot to turn the wheel. Undoubtedly they were responsible for removing the art of pottery in Staffordshire from the era of the clumsily wrought tyg and posset-pot into something much more precisely potted and carefully finished, thus helping to lay the foundation for the great modern industry in that region.

Legend has it that John Astbury obtained employment at Bradwell Wood by feigning idiocy, thus gaining access to the manufacturing secrets, and, after the Elers had finished, red ware continued to be made for many years by Astbury and others, although most of it is much more crudely finished than wares which can colourably be attributed to the two brothers. The Elers red ware was the direct ancestor of Wedgwood's *Rosso Antico* described later.

Apart from some simulated Chinese characters sometimes incised under the base, Elers' wares were unmarked, and there is no certain means of identifying their origin. The things which can be attributed to them with reasonable certainty are precisely and thinly potted of fine quality clay, the colour varying from buff through red to brown as a result of variations in firing temperatures.

The white salt-glazed stoneware which was popular from about 1690 until it was finally superseded by Wedgwood's creamware is an extremely desirable class of English pottery. It was probably taken to Staffordshire by the Elers, and speedily became a flourishing industry there.

At its best, it is extremely thinly potted, and, in colour, inclines slightly to buff. For many years it was regarded as an acceptable substitute for porcelain. The glaze is thin and hard, and somewhat resembles the skin of an orange in texture. Later specimens have sometimes had a little red lead added to the glazing material, which give the surface a more glassy appearance.

Some early examples have applied ornament formed by metal stamps which were used on clay pads, the technique of application being easily seen. Wares decorated with incised designs heightened by the application of a little blue, known as the 'scratch blue' class, probably date from about 1730. This type is more frequently found with initials, dates, and inscriptions than any other. Salt-glazed pottery formed in moulds followed soon afterwards. At first these were pressed into *intaglio* moulds made of fire-clay taken from an original in alabaster, or some such material, which was carved by a block-cutter. The most famous of these block-cutters was Aaron Wood, who also worked for the Longton Hall porcelain factory. A block for a spittoon in the British Museum bears his signature.

Plaster of Paris moulds were introduced into Staffordshire by Ralph Daniels of Cobridge about 1745, and casting then became possible. Cast wares are formed by diluting the body to the consistency of slip, and pouring it into the mould. The plaster absorbs moisture from the slip, and a thin layer of body adheres to the surface of the mould. The surplus is then poured off. When the residue has attained a sufficient degree of firmness, the mould is removed and used again.

These moulded wares were followed by enamelled and transfer-printed salt-glazed pottery, as well as by a class having a deep blue glaze, at one time conjecturally attributed to William Littler of Longton Hall. This was named 'Littler's blue' and is found alike on porcelain and salt-glazed wares. Since Dr Watney's excavations on the site of the old factory, this conjecture has been confirmed by the presence of fragments and 'wasters'.

The moulded wares are frequently decorated in a most elaborate manner, and curious shapes were devised, such as teapots in the form of camels, rams, and houses, or else hexagonal in form. Many of these are panelled, the mould joints being arranged to fall at the division of the panels. The moulded patterns usually completely covered the vessel. Some of the teapots are commemorative, a notable example being those made after the taking of Portobello by Admiral Vernon. The pecten shell is a not infrequent *rococo* theme, some very desirable examples being made in this way, and *chinoiseries* appear on salt-glazed wares in a moulded form, as they do on the lead-glazed wares of the Whieldon type. Many of the patterns, particularly on the borders of plates and dishes, were taken from contemporary silver.

Enamelling was first used to add a touch of colour to the moulded designs, and painted designs on a plain surface came a little later. The earliest enamelling of English salt-glaze ware seems to have been done at Delft, in Holland, and the craft was probably introduced into Staffordshire by two Dutchmen who are said to have worked at Hot Lane about 1750. A teapot marked with the initials *WH*, and decorated in the Imari style, is sometimes attributed to Willem Horologius, assumed to be one of the two men in question. The popularity of Frederick the Great in England,* which has already been noticed in my earlier work on porcelain, produced many examples of pottery decorated with his portrait, accompanied usually by laudatory comments. Carefully drawn and brilliantly coloured, the *chinoiseries* are much sought after and correspondingly scarce. An early enameller of salt-glaze was William Duesbury, later owner of the Derby porcelain factory,† and a pair of figures in Turkish costume more familiar in porcelain were probably coloured at his London studio. Particularly interesting are some correspondences between the porcelain figures of Longton Hall and those in salt-glazed stoneware, particularly when we remember that Littler and his associates made both classes of ware. Generally, salt-glazed figures are extremely rare. Among the earliest are small cats and other animals made from the 'agate' body which was used to imitate the markings of the fur. Agate ware was made from about 1725 until 1750, and consisted of two or more clays of a different colour mingled together to give a marbled effect. The differently coloured clays were usually laid in slabs, one on the other, and beaten out to form a homogeneous mass. The 'Pew' groups are well known. These consist of two or three figures, primitively modelled and decorated, seated in a high-backed oak settle, the earliest being referable to Astbury. 'Arbour' groups are modelled in a similarly primitive fashion, and a close copy of one of them exists in Longton Hall porcelain in the collection of Mr and Mrs Sigmund Katz, once again providing a link between this factory's porcelain and salt-glazed stoneware.

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* Walpole, in a letter dated 1758: 'All England kept his birthday: it has taken its place in our calendar next to Admiral Vernon's and my Lord Blakeney's, and the people, I believe, think that Prussia is part of Old England.'

† See *Porcelain Through the Ages*. p. 239.

The manufacturers of salt-glazed wares in Staffordshire are so numerous that it would be tedious to list them. Apart from the Elers, it is probable that Aaron, Thomas, and Richard Wedgwood were among the first to produce this ware on a considerable scale.

The wares of John Astbury were greatly influenced in design by the work of the Elers. He was the better man of business, because he established a factory which flourished throughout his life-time until his death in 1743. His name is particularly associated with a type of brown ware decorated with stamped relief decoration in white clay, the whole covered with a lead glaze. A dated example of this class commemorates the victory of Admiral Vernon at Portobello in 1739. Like 'Whieldon' ware, 'Astbury' cannot be regarded as much more than a general term for pottery made in the manner he initiated.

Another important innovation which is probably due to his son, Thomas Astbury, is that of the creamware body, later to become of great importance in Staffordshire generally, and even on the Continent, where its cheapness and durability did much to contribute to the decline of the fashion for porcelain and *faïence* towards the end of the eighteenth century. In the beginning this was probably little more than the body used for white salt-glazed wares covered with a lead glaze instead, but its quality progressively improved, and it was used by Whieldon and others as the body for the variegated wares later described. Eventually it was improved by Wedgwood, and made harder and more durable, when it swept into popularity under the name of 'Queen's ware'. No doubt earlier faults of body colour made it desirable to cover it with coloured glazes, but when these had been rectified, it presented a good surface for painting and for transfer-printing.

Some of the earliest Staffordshire figures (or 'image toys' as they were then called) have been ascribed to Astbury. These are in brown and white clay covered with a lead glaze, and they are unsophisticated models of a type which can fairly be classified as 'peasant pottery'.

The so-called 'Astbury-Whieldon' figures (Thomas Whieldon is discussed below) are in clays of two distinct colours with a mottled lead glaze. These figures are often amusing, and, although rare, they survive in a relatively large quantity. The cavalrymen and other military figures are very desirable. Musicians playing on instruments of various kinds, birds and other animals, and figures derived from Chinese sources are all to be seen. A crude representation of the Crucifixion on a small plaque covered with a mottled glaze, and pierced for suspension, is seen occasionally, but is rare. These things vary very much in the quality of the modelling.

Thomas Whieldon was born in 1719. He started a factory in 1740 at Fenton Low in a row of cottages for the manufacture of knife-handles and similar small objects in 'agate' and 'tortoiseshell' ware. Eventually he made almost every conceivable variety of pottery current in Staffordshire at the time. At first he acted as his own traveller, taking his samples from town to town, but he prospered and the business expanded rapidly. By 1749 he was employing Aaron Wedgwood as a block-cutter, and had hired Josiah Spode as an apprentice. In 1754 he entered into partnership with Josiah Wedgwood, one of the agreements being that Wedgwood should use certain experimental processes for the joint benefit of both without being compelled to divulge his methods. No doubt this refers to green-glazed ware, Wedgwood's methods immeasurably improving the quality and colour of this glaze.

Whieldon was not sufficiently enterprising for Wedgwood, and the partnership was dissolved in 1759, but Wedgwood retained great respect for his erstwhile partner's character, as can be seen from his subsequent references to him.

Whieldon's agate ware was both solid and 'combed'. The latter is a development of a process already used by Dwight and Astbury in which the body was covered with a slip of contrasting colour, and 'combed' to form 'marbleized' patterns similar to those achieved in solid agate (the technique of which has already been described) or the 'marbled' end-papers used in books. The combed 'marbled' wares have a lead glaze.

The 'clouded' or 'tortoiseshell' wares are coloured glazes on a creamware body. The colouring oxides – manganese, copper, cobalt, ochre, and antimony – were dabbed on to the body with a sponge. The whole was then covered with a clear lead glaze, the subsequent firing causing an intermingling of colours. Some of the earlier wares are coloured with a soft green and yellow, replaced in time by Wedgwood's much more vivid green and a better yellow which was also more under control, and can be seen on wares shaped as cauliflowers, pineapples, and so forth. Whieldon also made black-glazed wares similar to those of Jackfield, and salt-glazed pottery of the usual kind.

Apart from the 'clouded' glazes, Whieldon made much use of relief-work as decoration. Floral decoration is probably the most usual of this kind, but such things as small *chinoiseries* are not unknown, and the effect of the variegated glazes over the relief ornament is particularly pleasant. The commonest survivors are plates and dishes, often very large, with moulded patterns (derived from silver) on the ledges.

Teapots with double walls, the outer wall of which is pierced with ornament, testify to the skill of his workmen. The glaze is finely crackled, owing to a slight disagreement between the contraction rates of glaze and body in cooling. The clear lead glazes, which tended to be yellow in colour, have been cleared by a pinch of cobalt which neutralized the yellow. This was a common practice in Staffordshire at the time.

Naïvely-modelled figures were made by Whieldon, and elsewhere in Staffordshire. Attributed to Whieldon are figures of animals and birds covered with variegated glazes, and no doubt many more of the small figures can be attributed to him with a degree of safety. Arbour groups, equestrian figures, soldiers of the period, Quin as Falstaff, an elephant, a figure of Lao Tzu, *Il Spinario* (a boy extracting a thorn from his foot), a Turk, a bust of the Duke of Cumberland, another of Alexander Pope, and so forth, are all claimed for him. A jug representing a bear hugging a dog, of which the head forms a cup, is a link with the bear jugs made elsewhere. All these are decorated with the typical coloured glazes.

Potting at Jackfield in Shropshire was an ancient industry. A factory was started by Maurice Thursfield about 1750 which manufactured a red body covered with a lustrous black glaze. This ware was frequently decorated with oil-gilding and unfired painting. In some cases only traces remain. Pottery, thus glazed, with covers surmounted by a bird, and with decoration in relief, probably came from Burslem on the evidence of salt-glazed ware similarly decorated, the true Jackfield ware being the plainer specimens. The former has some resemblance to the work of both Astbury and Whieldon. 'Jackfield', however, has become a general term for objects of this kind. The factory was taken over by the porcelain manufacturer, John Rose, in 1780.

Derby porcelain is well known. Its earthenware is much less familiar. A factory was started at Cockpit Hill about 1751 by William Butts, Thomas Rivett, John Heath, and Ralph Steane in partnership, and in 1751 Butts leased a water-mill about a mile from the factory for the purpose of grinding flint. Although primarily manufacturers of pottery, it is possible that they made porcelain also, and it may be that to them can be attributed the class of Derby figures distinguished by a 'dry edge', free from glaze, round the base. This conjecture is reinforced by the abortive negotiations in 1756 between William Duesbury, Andrew Planché, and John Heath for the manufacture of porcelain.* Duesbury eventually started his factory elsewhere in Derby, but there is good reason to believe that experimental porcelain figures had been made in Derby before Duesbury appeared on the scene, probably with the help of Planché.

In 1764 John Heath and William Duesbury jointly acquired the process of transfer-printing from Richard Holdship, one-time partner in the Worcester Porcelain Company, and although Derby porcelain decorated in this way is extremely rare, a number of examples of earthenware exist, both with the Holdship rebus of an anchor, and the word 'Derby'. In this year William Butts died. He was probably the senior partner, and his share was acquired by John Heath who, in 1770, acquired Rivett's share also. By 1779 Heath was bankrupt, and the factory was sold finally in the following year. The stock was offered for sale in the *Derby Mercury* of 17 March, and the advertisement mentions enamelled creamware and plain teaware, together with white and brown stoneware. The advertisement adds that no less than two horse loads would be sold to any one person. Derby also imitated Whieldon tortoiseshell wares, and we have, from these sources, sufficient evidence of the wares being produced.

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* See *Porcelain Through the Ages.*

The known transfer-printed Derby creamware is usually of poor quality, and the pigment would appear to have affected the glaze, since the prints have none of the clarity associated with prints on porcelain. The body is much deeper colour than usual, and inclined to be defective in appearance. Several of the recorded items have dates prior to the arrival of Holdship at Derby, and these may have been done by William Underwood, Holdship's assistant at Worcester, who was working at Lane End as a blue printer at a later date. He may have been responsible for the very rare blue printed Derby porcelain. Another printer, Thomas Radford, signed some of his work at Derby, but the date is unknown.

The manufacture of creamware probably started about 1760 or soon afterwards. Some of it was enamelled rather crudely, but with a certain vigour. The manufacture of salt-glaze was probably started at a time when it was popular elsewhere, and this points to the most likely starting date as around 1751. The nature of the brown ware is entirely conjectural, but some resemblance to Staffordshire and Nottingham ware of this kind may be assumed.

A factory which can, perhaps, be included in a book devoted to pottery is Coade's Lithodipyra or Artificial Stone Works, which was started in Lambeth in 1760. The products were, as the name suggests, an artificial stone which was cast in moulds and subsequently fired. The enterprise was first carried on by Mrs Coade, and later by Coade and Seeley. It is chiefly interesting for the artists who worked there and then migrated elsewhere. Included among them was the sculptor, John Bacon, later a member of the Royal Academy.

Josiah Wedgwood, the most important figure in the history of Staffordshire pottery, was born in 1730, the son of Thomas and Mary Wedgwood. The Wedgwoods had been potters for several generations, and Josiah followed the family tradition when he was apprenticed as a thrower to his brother in 1745. In 1754 he entered into partnership with Thomas Whieldon, who was then rapidly becoming one of the most influential potters in Staffordshire.

Josiah Wedgwood was of an experimental turn of mind, and encouraged by Whieldon, he kept an experiment book in which he recorded the results of his investigations into various bodies and glazes. Whieldon, however, was conservative, and by 1759 Wedgwood had progressed to a point where he felt able to start work on his own account. By 1764 he had built up a sufficiently large business to enable him to move to bigger premises.

At first he concentrated on improving the creamware body which was then becoming popular, and much of his early production was sent to Liverpool to be transfer-printed by Sadler and Green who claimed to have discovered the 'art and mistery' independently from John Brooks of London.

In 1762 Wedgwood met Thomas Bentley, a Liverpool merchant, and in 1769 started his second and most fruitful partnership. Apart from their business relationship, the two men remained on terms of close friendship until the death of the latter in 1780.

In 1766 Wedgwood started to build a new factory which he named Etruria, from the Etruscan pottery of Italy. This was opened in 1769, the year in which the partnership with Bentley was established.

Apart from the creamware, which was purely for utility, Wedgwood experimented with various ornamental bodies. The most important of these was jasper, introduced in 1774, which was made in various colours. When, in 1786, Wedgwood undertook to copy the Portland Vase, this was done in the jasper body. The original vase was discovered in a sarcophagus near Rome in the seventeenth century and placed in the Barberini Palace, and for this reason it is sometimes called the Barberini Vase. In 1770 it was purchased by Sir William Hamilton, husband of Nelson's mistress, whilst he was Ambassador to the Court of Naples. Subsequently it was bought for £1,029 by the Duke of Portland, a very large sum at the time, and lent to the British Museum. It was smashed by a lunatic in 1845 and has since been skilfully restored. This vase is of dark blue glass with white figures in relief, and it was undoubtedly the source of inspiration for much of Wedgwood's jasper work. It was lent to him by the Duke of Portland so that he might take a cast of it, and the first copies were ready in 1790.

In the same year Wedgwood took his sons, John, Josiah, and Thomas, as well as his nephew, Thomas Byerley, into the firm, and he died in 1795. Undoubtedly he was the most influential figure in Staffordshire during the eighteenth century, and he built up a large and flourishing business which, today, is the greatest name in the Potteries. His creamware and ornamental wares were extensively exported to the Continent, where they enjoyed an immense vogue. The latter were copied by such factories as Meissen and Vienna, as well as the smaller Thuringian factories. As late as the 1920s certain Thuringian factories were making some fairly deceptive copies of blue jasper, principally accused by lack of the distinguishing impressed mark, and by poor finish on the reverse.

The present factory at Barlaston, a few miles outside Stoke-on-Trent, houses a large museum of the company's earlier wares, and can be visited upon application.

Wedgwood's partnership with Whieldon was largely devoted to experimental work, during the course of which he developed an uncommonly good green glaze. During this period he first began the production of wares in the form of the cauliflower, the cabbage, and the pineapple, as well as a moulded landscape decoration, all of which were, in part, decorated with this green glaze. These forms were much used for teaware, and most can be regarded as definite Wedgwood productions, although they were certainly copied elsewhere in Staffordshire.

The production of a red vitreous body followed, and a lathe for engine-turning – a process later much used by Wedgwood – was installed in 1763. Side by side with this, the creamware body was developed and improved. Its popularity grew with great speed, and the patronage of Queen Charlotte, secured in 1765, led to its renaming as 'Queen's ware'. Wedgwood was quick to see its possibilities as a medium for transfer-printed decoration, and it was sent to Sadler and Green to be decorated. By 1764 large quantities were being sent from Burslem to Liverpool. It was probably necessary to adopt this method to cope with the rapidly increasing demand for decorated creamware. Sadler and Green were also supplied with blanks for decoration for their own account, and, parenthetically, one letter in which they sought Wedgwood's advice is worth quoting in part:

> We have often observed that those pieces that have stood long in the warehouse are most subject to this misfortune (i.e. blistering in the muffle kiln), and therefore beg Mr Wedgwood will give strict orders that no plates, dishes, &c. will be sent here but such as have been lately fired, and that they have been packed in dry straw.

As I have mentioned in my earlier work on porcelain, the effect of firing enamel decoration after manufacture is frequently a 'blistering' of the glaze of the kind here referred to. The time-lag between manufacture and the point at which this occurs is of some importance. For instance, it did not occur when porcelain (or pottery) was decorated immediately after manufacture. It does often occur when decoration is done later. When the decoration has been done outside the factory at a contemporary studio, such as that of James Giles, the specimen can legitimately be regarded as having antiquarian interest. If it has been done at a much later date to enhance a plain specimen, the work is fraudulent, and the specimen worthless. The blistering effect of refiring on the glaze after a lapse of time has often been regarded as a sign of later tampering, but it would seem from this letter that the time-lag, so far as creamware is concerned, was relatively short, and, from the remarks about dry straw, that dampness was partly responsible for the trouble.

If the same thing can be shown to apply to porcelain, it may be necessary to revise our opinion as to the provenance and date of some defective specimens.

Thomas Astbury was the first potter to make creamware. This was later improved by Aaron Wedgwood, who was connected with the factory at Longton Hall, but Josiah Wedgwood was the first man to produce a creamware of good quality and colour suitable for manufacture on a large scale. Wedgwood's creamware was made in many forms of considerable elegance and diversity, and was noted for well-fitting covers and similar niceties of finish. The body allowed considerable latitude. Pierced work, later to be used on a large scale at Leeds, was relatively common. Its uses ranged from wall-tiles to table services, items for the dressing table, for the sick-room, the dairy, the stable, and so forth. Nothing, in fact, was forgotten, and every conceivable avenue explored. Jelly-moulds, on which flowers were painted for the express purpose of being seen through the jelly, are now rare, but they were made in quantity at the time. Large centre-pieces, which often owed much to contemporary silver, were made at Burslem, and later copied and adapted effectively at Leeds.

Decoration was simple and in good taste. The forms of Sir William Hamilton's collection of Italian pottery, under the misnomer of 'Etruscan ware', were speedily adapted as being the more fashionable, as well as cheaper and easier to produce than the elaborate *rococo* style. Greek decorative motifs such as the key fret, were adopted for the painted designs, and the influence of silver of the period can also be seen in such things as beaded borders.

The most important work in Queen's ware was the colossal service for Catherine the Great. This is one of the important achievements of the ceramic art in England. It consisted of more than 952 pieces painted with English views in purple monochrome. Made for the Palace of La Grenouillière at St Petersburg, it is, for this reason, sometimes called the 'Frog Service', and a green frog was painted on the border of each piece (Plate 61a).

Creamware was also used in conjunction with coloured slips imitating marble and agate, and plain slip was used for *sgraffito* work, cutting through the slip to the cream body underneath.

Of the later artists to work on Queen's ware it is desirable to mention Emil Lessore. Born in 1805, he worked in France both on his own account and for Sèvres, coming to Wedgwood in 1858 and remaining until 1863. He then returned to France for reasons of health. He continued to work for Wedgwood from his studio at Fontainebleau until his death in 1876. Much of his work is signed in full.

Wedgwood conceived the idea of a black stoneware fairly early in his career, and the earliest reference to what he called 'basaltes ware', 'black porcelain', or 'Egyptian ware' occurs in 1768. This proved very difficult to fire successfully, at least in the initial stages, but it was soon in great demand. To help to meet this, kiln wasters were improved and refurbished where possible by the addition of wooden bases or covers, and this work was done by Coward who was a wood-carver to the brothers Adam. Vases and so forth repaired in this way, therefore, may be contemporary workmanship, but it is difficult to be certain.

The basaltes body was mainly used for decorative purposes. Vases with neo-classical motifs are perhaps the more frequent, but ewers, candlesticks, flower-holders, bowls, tea, coffee, and chocolate pots, and so forth, were made. Plaques and portrait medallions, as well as portrait busts of contemporary and antique personalities, were popular, and most of the rare examples of figure work were made in this body. The basaltes were also used as a foundation for painting in what Wedgwood called 'encaustic' enamels. The subjects were mostly suggested by 'red-figure' Italian vases, and are the least successful of all Wedgwood's productions at this time. The painting was probably done in London at his decorating establishment in Chelsea. This was supervised by Bentley, and a few artists worked there who were later to make their mark elsewhere. Both James Banford, later of Derby, and his wife, Bernice, worked for Wedgwood here, and a foreman was named John Duesbury, but whether or not he was a relative of William Duesbury of Derby, who purchased the Chelsea porcelain factory in 1770, it is impossible to say, although it is likely.

The basaltes body lent itself to detailed modelling, and this can be particularly well seen in some of the larger and more elaborate vases. Heights of up to 36 in. are known, and many were decorated in relief with friezes of figures, as well as figures in the round. The high standard of craftsmanship which has always been associated with Wedgwood is to be seen on all these ornamental productions, and it is rare for an imitator to approach the original in this respect.

The most important ornamental body produced by Wedgwood has always been the jasper. This is a hard stoneware of fine quality which is slightly translucent, and contains a material which was then new to pottery manufacture, barium sulphate. Jasper is particularly suitable for the manufacture of ornamental objects, although useful wares are, and have always been, produced. Wedgwood was experimenting with a white stoneware body of this nature as early as 1774, and by the end of the year good progress had been made, not only in a white body, but in staining it with blue pigment. At the beginning of 1775 he had reached a point where he could use a number of colours in addition. Wedgwood to Bentley, January 1775:

> The blue body I am likewise absolute in of almost any shade, and have likewise a beautifull Sea Green, and several other colours for grounds to cameos, *intaglios*, &c.

The perfecting of the jasper body was, to Wedgwood, one of the most important of his tasks. On it he expended immense labour and large sums of money. It was first used commercially in April 1775, when some candlesticks, inkstands, and probably cameos and medallions, were sent to London, but no jasper vases were made during the Wedgwood and Bentley period, and no examples thus marked are known to exist.

The year 1776 saw manufacturing difficulties being overcome with increasing facility, although such accidents as the permeation of the white moulded decoration by blue pigment still occurred from time to time. But jasper medallions, cameos, and the smaller plaques were being made in quantity. At first the white body was coloured by the addition of oxides to the mixture, but later, about 1777, the colour was applied by simple dipping, and is on the surface only. For obvious reasons the two varieties are known as 'solid' and 'dip'.

The manufacture of vases commenced some time between 1780 and 1785. The finest have friezes of figures in white on a coloured jasper ground, and such examples as the *Apotheosis of Homer* by Flaxman, or the reproduction of the Portland (or Barberini) vase, are probably the most important works in the neo-classical style of the period.

The Portland vase, of cameo glass, was lent to Wedgwood for three years by the owner, the Duke of Portland, and the work of copying it in jasper was started in 1786 and completed in 1790. A special blue-black body was used for it, and fifty copies were made; of these, the whereabouts of sixteen is known. A cheap edition, cast in one piece with the background painted in enamel colour, was made in 1838.

Jasper was used for a wide variety of both ornamental and useful articles. Whilst it would be tedious to enumerate them, such diverse things as plaques for ornamenting furniture and for architectural purposes, such small items as chessmen in variety, shoe-buckles, mounts for snuff boxes, beads, and jewellery (the latter often mounted in cut steel by Boulton and Watt), mounts for glass-lustre candlesticks, watch cases, opera glasses, and a host of other things, were made in the new body.

The largest number of surviving eighteenth-century examples can be grouped under the heading of plaques, medallions, and cameos. The small cameos were imitated from antique gems, and used in lockets, rings, bracelets, and so forth. In *intaglio* they were used as seals. Portrait medallions were many and varied, and included those of classical Emperors (such as the twelve Caesars), the Popes, the kings and queens of England, the kings of France, as well as notable persons classical and contemporary. Famous personages of the period, such as Nelson and Keppel, were modelled and sold in large quantities, the issue often being the result of an important victory. Figures in jasper are rare, and are usually part of the ornament of a vase. Some were made in imitation of biscuit porcelain, often mounted on pedestals of coloured jasper, but most of the figure-work is in the basaltes body.

Much jasper ware consists of relief ornament in white on a medium blue ground, but a dark blue, lavender, sage-green, olive-green, lilac, and yellow, are also known. A black jasper, to be distinguished from the basaltes body by its resemblance otherwise to the ordinary jasper body, is known but rare.

Most examples in jasper are in two colours, of which one is white, but other desirable specimens have a combination of three or more colours. Yellow jasper is very rare.

Jasper has a very fine grain, and the surface is consequently smooth although it is unglazed. About 1780, and for a short while afterwards, a variety with a glossy surface was manufactured, but this is in no sense a glaze. The surface has the appearance of a fine polish. In the best examples the relief work was sharpened and undercut by lapidaries, and this is a definite mark of high quality in old jasper.

Wedgwood also manufactured other coloured bodies. A red body, similar to that used by the Elers, was employed for neo-classical forms and useful wares. This was called *Rosso Antico*. Several variations in colour were produced, and both black and white relief ornament can be seen occasionally. The cane-coloured body is fairly common. Other bodies, such as the 'Drab', the 'Pearl', and the 'Oriental', were introduced in the nineteenth century for special purposes. Lustre pigments were also used early in the nineteenth century, and form a not uncommon group of wares. The introduction of these pigments into Staffordshire is attributed to Wedgwood.

Like most factories, that of Wedgwood preferred its artists to remain anonymous, but a considerable amount of information on this subject remains to us, much of it extracted from Wedgwood's own letters. He drew fairly heavily on the artistic talent of his day, and a number of names, well known in other branches of the arts, also appear in the factory's records.

Perhaps the most important is that of the sculptor, John Flaxman. His father, also John Flaxman, was a caster of plaster models, and supplied casts from time to time for use in the factory. It is possible that some of these were from models by the son. By 1775 the younger man seems to have established himself as a factory modeller, and he was responsible for some of the finer reliefs. He went to Rome in 1787, although he continued to correspond with Wedgwood, and to undertake commissions on his behalf. Flaxman's work included reliefs, and a number of portrait medallions, Sir Joseph Banks of the Board of Trade, Sir John Herschel, the astronomer, Captain Cook, and Warren Hastings among them.

William Hackwood was first employed by Wedgwood in 1769 and became his chief modeller, remaining until 1832. He had previously been an engraver to the enamel trade in Staffordshire, and was an adept at fine work. He could turn his hand to almost anything, and was extensively engaged on the work of adapting designs from the antique. Hackwood did much original work in addition. His portrait medallions include George III, Queen Charlotte, Louis XVI, Admiral Keppel, David Garrick, and Josiah Wedgwood. Some examples are actually initialled, an unusual concession to a factory workman. An important plaque, the *Triumph of Bacchus*, is by his hand, and it is possible that he modelled the figures for the Portland Vase.

Joachim Smith modelled portrait medallions from about 1773 to 1774. He was a wax modeller in London, and it is probable that he sent original models to Wedgwood for conversion into jasper. A portrait of Wedgwood (in earthenware) is signed *Jo Smith fecit.* It is probable that he could not fairly be described as working for Wedgwood, but that the arrangement was purely one of convenience to both parties.

Henry Webber was in the service of Wedgwood from 1782 to 1794, and owed his connexion with the factory to a recommendation from Sir Joshua Reynolds. He was assigned to the position of manager of the modelling studios.

'Mr Tebo' the modeller from Bow, who also worked at Plymouth, Worcester, and elsewhere, and who was probably responsible for the extant Worcester figures as well as a large number of Bow models, also worked for Wedgwood. He lasted only a short period. His style, much more suited to *rococo* porcelain figure-work, was unable to provide the quality of precision demanded by Wedgwood, and he left speedily. Wedgwood's correspondence provides the only written record of a man whose work has been otherwise identified from his initials impressed or incised into a number of porcelain specimens, and, by deduction, from other models in the same style.

Little is known of Mr Denby, who was both modeller and painter, although Wedgwood thought well enough of him. He went finally to Derby. James Tassie, the portrait modeller, was introduced to Wedgwood by Bentley. He supplied models of portrait medallions, seals, and such things, between 1769 and 1780.

John Bacon, the sculptor, who supplied models to the porcelain factories, also worked for Wedgwood, although there is no reason to suppose that his influence was considerable.

John Coward, already mentioned, supplied carved wood models which were translated into porcelain.

Jean Devaere, who modelled for Coade's artificial stoneworks in Lambeth, also modelled for Wedgwood. To him have been attributed the portrait medallions of the four Admirals – Nelson, Duncan, Vincent, and Howe. Some of his work was probably finished by Flaxman.

A number of designs for jasper medallions and cameos were done by Lady Templetown, and turned into jasper by Hackwood and others. Lady Diana Beauclerk also designed some plaques. George Stubbs, the animal painter, modelled some reliefs of horses. The *Fall of Phaeton* was by his hand, as well as sixteen cameos of single horses.

A number of Italian modellers in Rome supplied models to Wedgwood through the agency of Flaxman.

William Adams of Greengates, Tunstall, was apprenticed to Wedgwood, and afterwards became his friend. His factory was established at Tunstall about 1789, and he manufactured jasper, basaltes, and creamware. His jasper in particular was of extremely good quality, some of it fully equal to that of Wedgwood, but the blue is inclined to be violet in colour, and it is usually fairly easy to distinguish for this reason. He also manufactured blue printed ware in large quantities.

William Adams of Stoke, a member of the family, also manufactured large quantities of blue printed ware for the American market towards the end of the eighteenth century. Adams of Tunstall was succeeded by his son, Benjamin, who produced much the same kind of ware as his father.

John Turner of Stoke first manufactured pottery in 1755 in partnership with R. Bankes. The wares were then principally white stoneware and earthenware. He removed to Lane Delph in 1762.

He is best known for his work in jasper, which was of extremely good quality, but the blue has usually a greyish or greenish tone. He also produced a good quality buff stoneware which was usually decorated with relief work. Turner was a founder of the New Hall Porcelain Company.

Another manufacturer of creamware and stoneware in the Wedgwood style was Elijah Mayer of Hanley. His work rivalled that of Wedgwood in quality.

Josiah Spode was apprenticed to Thomas Whieldon, and bought the works of Banks and Turner at Stoke. The manufacture of creamware was started in 1784, and he introduced the manufacture of blue printed earthenware about the same time. Stoneware jugs with hunting subjects are often from this factory. Spode also made jasper, basaltes, and similar things. Opaque porcelain – a kind of stone china – was introduced about 1805.

Blue and white wares were printed with a wide variety of elaborate patterns, and they have attracted considerable attention among collectors. The company is at present W. T. Copeland and Sons, and its museum at the factory in Stoke-on-Trent is well worth a visit.

Blue printed wares were extremely popular at the time, and were made by Turner, the Adams family, Enoch Wood, Ridgway, Wedgwood, Charles Meigh, Shorthose and Co., Miles Mason, R. and J. Baddeley, and others.

Humphrey Palmer started the Church Works, Hanley, about 1760 employing Jean Voyez as a modeller (see Page 200). As early as 1769 Palmer was closely imitating the work of Wedgwood, and he took the designs for his basaltes ware from the same catalogue of the collection of Sir William Hamilton.

Wedgwood wrote to Bentley in 1769, referring to Palmer's copies:

> The body is very good, the shape and composition very well. We must proceed, or they will tread on our heels.

After some legal difficulties, Palmer was finally allowed to share in Wedgwood's patent.

Palmer entered into partnership with J. Neale of Shoe Lane, London, in 1776, and this appears to have been occasioned by business difficulties with which Neale was called upon to assist, both men having married daughters of Thomas Heath of Lane Delph. As a result, Neale became the senior partner, and the firm was carried on at first as Neale and Palmer, then as Neale and Co. Robert Wilson, the factory manager, entered into partnership with Neale in 1786, and on the latter's retirement continued alone. The works subsequently passed to the Ridgways.

Palmer's copies of Wedgwood's basaltes and blue jasper were of extremely good quality, many fully equal to that of his source. He produced cameos, *intaglio* seals, relief medallions (some by Voyez), and things of the same kind. The Portland vase was copied by Wilson. Creamware figures and Toby jugs were well modelled and finished in good enamel colours, although most appear to be imitated from one source or another.

Jean (or John) Voyez was born about 1740. Prior to his employment by Wedgwood as a modeller in 1768 he had worked in London as a silversmith, had been with the brothers Adam as a woodcarver, and in some way or another had acquired several years' experience at a china-works which, apparently, must have been either Chelsea or Bow.

Wedgwood had been told that Voyez was the best modeller in London, and he gave him a contract for three years, advancing him money to bring himself and his effects northward. The air of Staffordshire did not agree with him. In the spring of 1769 he was sentenced at the Assizes to three months imprisonment and a flogging for an unspecified offence, but legend has it that he was discovered by Josiah in the act of working from a nude model who was the daughter of his coachman. If this was indeed the case, it is easy to understand the resentment which Voyez later felt against Wedgwood. The latter considered that

Voyez's services would be so dangerous in the hands of the numerous imitators of Wedgwood's wares that he paid him his full wages of 36*s*. per week to prevent him from working elsewhere, so the dispute was certainly not concerned with lack of ability.

Voyez was bitter. He spread reports detrimental to Wedgwood whilst working for Palmer of Hanley. A basaltes vase in the British Museum bearing the name of Palmer is signed by Voyez and dated 1769. He became a travelling salesman, selling forged basaltes seals from a cart in various towns, helped by the distribution of handbills, and all the time industriously slandering his erstwhile employer.

Then, in 1788, his style changed to that which we now recognize as characteristic of his work. In this year he produced a rustic jug decorated in relief with two youths seated by a tree trunk, with a third offering a bird's nest to a girl. Impressed above them on a scroll are the words 'Fair Hebe', and these jugs are not uncommon. They must have been popular at the time, since many inferior imitations were made.

Voyez also modelled satyr mask jugs, and may have been responsible for some of the figures ordinarily referred to as by Ralph Wood which resemble the 'Fair Hebe' jugs in style. Numbers of Staffordshire figures about this time owe their primary inspiration to the work of such French modellers as Paul Louis Cyfflé of Lunéville, and these may have been due to the influence of Voyez. Ralph Wood junior at one time shared lodgings with Voyez at Burslem, so some kind of connexion is undoubted.

Ralph Wood, and his brother Aaron, were sons of a miller of Burslem. Ralph had a son, Ralph Wood junior, and Aaron's son was Enoch Wood, later discussed. Little is known of Ralph personally, but of Aaron it was said that although he never had sworn, taken snuff, or sung in his life, he was the merriest man in the country.

The Ralph Woods were primarily makers of figures, and were the first manufacturers to mark work of this kind. The figures of Ralph Wood senior are decorated with coloured glazes, whilst his son utilized enamel colours similar to those of Enoch Wood.

The elder Wood was born in 1715 and died in 1772. The exact dates during which he operated are not known, but dated blocks for salt-glaze ware from 1749 suggest that he was established by this date. Ordinary wares can hardly be identified, but his figures are undoubtedly the most distinguished to come from Staffordshire at the time. Some of them are a refreshing change from the monotonous stream of derivations which were emerging from the English porcelain factories of the period. The equestrian figure of Hudibras is a superb piece of work, equal to almost anything the Continent has to show in the same field. The very rare figure of Diogenes with his lantern looking for an honest man is an equally fine piece of work. Others are obvious derivations from porcelain, or are artistically unimportant. Under this head may be grouped shepherds and sheep, and similar things.

The Wood figures are made from a fine creamware body, usually decorated with glazes coloured with manganese purple, copper green, and yellow. The glaze of the uncoloured specimens is tinged slightly with bluish-green. Specimens are hollow cast, and very light in weight.

It is possible that some of the finest things, such as *Hudibras*, were modelled by Voyez, but Aaron Wood, employed by his brother as a block-cutter, is sometimes assumed to have done this, as well as the popular *Vicar and Moses*.

Ralph Wood supplied figures to Wedgwood, and there is an invoice in existence of 1783 recording a transaction of the kind. Some of his models, such as *St George and the Dragon*, were later copied by Enoch Wood and coloured in enamels. The versions decorated in coloured glazes are especially desirable.

The Toby jug was made by Ralph Wood senior in a number of different versions. This peculiarly English conception was made at almost every English factory, probably beginning with Whieldon. The derivation from Uncle Toby of *Tristram Shandy* is very doubtful. Another suggestion that it was derived from Toby Philpot, the subject of a song published in 1761, is more likely. In its usual form, it is a man seated, holding a mug and a pipe, the hat sometimes being made separately to form a cup. The jug took many forms, the *Night Watchman*, for instance, having a lantern beside him. The *Drunken Parson* is unsteadily pouring liquor into a glass. *Lord Howe* was made to commemorate the Admiral's victory over the French in 1794. A few female Tobies have been recorded. Almost every factory in Staffordshire made Tobies of one kind or another, and they have been much copied on the Continent, and even in Japan, although the fakes are obvious enough to anyone acquainted with genuine examples.

Marked specimens of the work of the two Woods bear the name 'R. WOOD' in capital letters, or 'Ra Wood' by itself. Sometimes this is extended to 'Ra Wood Burslem'. From stylistic evidence it has been suggested that the former mark is that of the father, and the other two of the son. This assumption is not supported by definite evidence.

Enoch Wood was born in 1759, and was first apprenticed to Josiah Wedgwood, finishing with Palmer of Hanley. A signed plaque of a shield of arms in the British Museum has an inscription on the reverse recording that he made it in the twelfth year of his age in 1771, and at eighteen he modelled a jasper plaque of the 'Descent from the Cross' inspired by the Rubens painting. In 1781 he modelled a bust of John Wesley which was extremely popular and sold in large quantities. It was much imitated elsewhere. The year 1783 saw him established as a potter in partnership with his cousin, Ralph Wood, as Enoch Wood and Co., and in 1790 he took into partnership James Caldwell, when the style became Wood and Caldwell. This lasted until 1818, when it was again changed to Enoch Wood and Sons.

Enoch Wood made all kinds of pottery popular in Staffordshire at the time. A lustre in imitation of bronze was a favourite with him, and a bust of the preacher, George Whitfield, which he made as a companion to Wesley, appears in this form. Many of the Staffordshire religious figures emanated from Wood, of which the best is probably a large figure of *Eloquence*, intended to represent St Paul preaching at Athens.

This firm made large quantities of figures of average quality decorated with enamel colours. Some were copied from early porcelain models, such as the Derby figure of Quin as *Falstaff*.

Imitations of Wedgwood's jasper and basaltes were many and varied.

Felix Pratt of Lane Delph (later Middle Fenton) in Staffordshire started a factory about 1780 or earlier. He was married to a daughter of Thomas Heath, also of Lane Delph, whose other daughters married J. Neale of London and Humphrey Palmer of Hanley. The most usual wares attributed to Pratt are earthenware jugs with relief ornament of sporting subjects, sailors, and so forth. They have a cream-coloured body, and are decorated in coloured underglaze, similarly to the high-temperature colours of the *faïence* potter. The subjects to be found on jugs having a family resemblance to this group range from the Duke of Cumberland (who died in 1765) to Wellington, the latter probably being made to celebrate the battle of Waterloo in 1814.

Figures were also made in the same type of body and similarly decorated. Transfer-printed wares are attributed to this source, as well as some Toby jugs.

To some extent 'Pratt-ware' may be a generic term for the work of one or two potters using the same technique, and little is known definitely beyond what has been stated here.

Little is known of the history of John Walton. He started working about 1806, his factory being at Burslem. He copied porcelain groups fairly frequently, and many of his figures are complete with a bocage of varying size. His colouring is usually crude and bright. Earlier examples attributed to him are decorated with coloured glazes, later specimens having the enamel colours of the period.

His work influenced a number of other Staffordshire potters, particularly by introducing the fashion for the bocage which had hitherto been used sparingly. It is no more commendable in pottery than it is in porcelain. Many of his things are marked 'WALTON'.

Ralph Salt made figures in the Walton style. His factory dates from about 1828, and was situated at Shelton. It is probable that he was also a porcelain-maker on a small scale. Many of Salt's figures have the title moulded on the front of the base. Several other manufacturers made figures in the same style, one of them being Charles Tittensor, whose mark, 'TITTENSOR', appears on the back of some figures. These are rare. They were made about 1812.

Figures rather crudely modelled were made from about 1822 until 1835 by Obadiah Sherratt of Burslem. Such things as bull-baiting were a popular subject with him. This sport survived in the Potteries until well into the nineteenth century. He also produced milk jugs in the form of a cow in large quantities. These were filled through the back, the mouth forming the spout, and were produced by many other makers in various bodies throughout the most part of the eighteenth century. They had their origin at Delft.

At this period and throughout the nineteenth century *genre* figures representing the chief participants in *crimes célèbres* were popular. Thus we have figures illustrating Maria Marten, William Corder, James Rush, and Emily Sandford, together with a representation of Potash Farm where the murder was committed. On a slightly less elevated plane we find a model of the Tichborne Claimant.

Models of spaniels and poodles, both large and small, belong to this period and later, and spaniels with lustre decoration come from Sunderland.

The reign of Queen Victoria also saw the rise to popularity of a type of earthenware figure intended to decorate the cottage mantelpiece. At first treated in some detail, the moulding became increasingly sketchy, and the detail on the back virtually disappears. The later figures are often referred to as 'flat-backs' for obvious reasons.

Various personalities, actual and fictional, were represented – Queen Victoria, Prince Albert, and John Brown, soldiers (such as General Gordon), theatrical personalities, scenes from theatrical productions (e.g. Richard III in his tent), Uncle Tom, Little Eva, and many others of the same kind. Those made later in the century range from General Booth to Dr W. G. Grace, whilst political events were commemorated by, for instance, a figure of Garibaldi. Some of these are named on the base in one way or another. They are usually decorated in crude enamels, with a little coarse gilding. Many of them have a considerable amount of a brilliant underglaze blue.

The principal manufacturer was Sampson Smith of Longton who started working in Staffordshire in 1855. Figures were produced at his factory until well into the twentieth century, and the manufacture has latterly been revived with, apparently, many of the old moulds.

Strangely enough, these present-day versions are easy to detect. I have seen them in photographs and have handled specimens, and the painting of the faces is unmistakably modern. As an exercise for the novice in recognizing the style of two periods in the finishing of figures, a comparison of the painting of a modern example and one of the original nineteenth-century specimens could hardly be bettered.

A nineteenth-century popular product which has its place among items for the smaller collector is the pot-lid. These were used for pomades, and jars to contain pickles, meat-pastes, and such things. The decoration was done by a mechanical process in polychrome under glaze. They have no artistic merit.

H. and R. Daniel started during the early years of the nineteenth century, and were owned by an enameller from Spodes' works, Henry Daniel. They manufactured stone china and creamware. Stone china, first introduced by Spode, was a type of stoneware, and was cheaper and more durable than porcelain. It speedily became popular, and the first introduction was followed in 1813 by the 'Patent Ironstone China' of Miles Mason of Lane Delph. These 'stone chinas' were usually decorated with elaborate Oriental patterns in red and blue. W. Ridgway and Co. of Hanley, and the Cauldon Place Works at Shelton, as well as many others, made services and ornamental items in the same body.

John Davenport of Stoke established a factory at Longport in 1793 for the production of blue printed earthenware and creamware, as well as vases, Toby jugs, and other ornamental items. He made both porcelain and ironstone china.

Job Meigh took over an earlier factory at Hanley about 1780. They did some excellent work in earthenware, assisted by the sculptor, J. B. Giarinelli, who was figure maker to the Prince of Wales. The Meighs were responsible for many of the mid-century moulded jugs in an elaborate revived Gothic style.

Lakin and Poole of Hanley, established about 1770, made creamware, basaltes, and such things. A figure group by them depicting the Assassination of Marat by Charlotte Corday is not unusual but historically inaccurate. The glaze on the figures is usually thin with a bluish-green tinge. They also manufactured blue printed ware.

The firm of Mintons was established by Thomas Minton about 1790. He had been apprenticed as an engraver to Thomas Turner of Caughley. They are now chiefly noted as manufacturers of fine porcelain, but produced during the nineteenth century a good deal of printed earthenware, *maiolica* of one kind or another, and reproductions of Palissy ware.

Doulton's stoneware manufactory was established at Lambeth early in the nineteenth century, and apart from sanitary, laboratory, and other useful wares, they have, since 1860, manufactured a variety of ornamental wares in addition, as well as copies of eighteenth-century brown stoneware.

English pottery decorated in lustre pigments is a product of the early years of the nineteenth century.

The experimental notes of Wedgwood suggest that he was primarily responsible for the discovery of the method of application of lustres to English pottery and porcelain, although the use of bronze lustre may be due to John Hancock of Etruria.

English lustre wares are either completely covered ('poor man's silver'), painted, stencilled, or 'resist', the last category being the more valuable commercially. Three metals were generally used – gold, platinum, and copper. The copper lustre is the natural colour of the metal, or a close approximation to it. Platinum yielded a silver colour, and 'silver' lustres were made in this way. The metal silver yields a light straw-coloured pigment. Gold gave a variable colour from pink to purple. Lustre pigments should not be confused with gilding and silvering, which they do not resemble. In the latter processes, the metals retain their natural colours, except that silver oxidizes to black with the passage of time, whereas it retains its colour unchanged in its lustre form.

The copper lustres are the least valuable, and were made for the cheapest market. Their production was continued throughout the nineteenth century. The 'resist' lustres are silver in colour, and have the body showing through in a more or less elaborate and predetermined pattern. The pattern was painted or stencilled on to the glaze with shellac which 'resisted' the subsequent application of pigment. The shellac was then removed with alcohol before firing.

Lustre pigments of all kinds were used alone, or in conjunction with transfer prints, and with designs painted in colours. They were also applied over coloured grounds. They were used on porcelain as well as pottery, and inscriptions recording the name of the owner and similar information can occasionally be seen.

The use of lustre in Staffordshire was widespread, all the larger factories making wares thus decorated. Figures of red earthenware completely covered with 'silver' lustre were made by Enoch Wood, a portrait of Nelson, and an equestrian figure of St George and the Dragon being representative of this class. Lustres were also used at Bristol, Sunderland, Newcastle, Swansea, Liverpool, and many other places.

Apart from the porcelain of Richard Champion, and the various factories for the production of tin-enamelled wares, other varieties of pottery were produced at Bristol. Creamware was first manufactured by Joseph Ring at Water Lane about 1785. After his death by accident in 1788 the factory was continued by his widow. The glaze is a much deeper yellow than the Staffordshire variety.

Some crudely lustred thick earthenware, the pigment being of a deep coppery colour, was at one time attributed to Brislington on the evidence of fragments discovered there. These, however, are Hispano-Moresque of a peasant type, Bristol being the port of entry from Spain.

Father and son, both named William Fifield, enamelled earthenware in Bristol. The father was born in 1777, and could not, as has been sometimes suggested, have decorated Champion's porcelain. He died in 1857. Signed pieces by both men exist.

Thomas Pardoe, later noticed, was an enameller at Bristol from 1809 to 1821.

Swansea is better known for its porcelain, but a factory for the manufacture of pottery was founded by William Coles as early as 1765. In 1790, George Haynes became manager, and in 1802 the business was acquired by Lewis Weston Dillwyn. Timothy and John Bevington entered the firm in 1810, and in 1817 Dillwyn temporarily leased the factory to them, resuming control in 1824. In 1850 the factory was sold to David Evans and Glasson, and closed finally in 1870.

Nothing is known of the early productions, and the factory first emerges from obscurity in 1790 when, under the management of Haynes, it was renamed the 'Cambrian Pottery'. Its productions then included a somewhat underfired creamware, black basaltes, and unglazed buff ware with figures in relief; an 'Etruscan' ware from local red clay was added later. The wares, therefore, owe their primary inspiration to Wedgwood. The 'opaque china' body was a factory speciality. This was a type of white earthenware, and some of it was painted by William Weston Young.

Young deserves special mention. He was a gifted painter, and had been employed by Dillwyn to illustrate his works of natural history. He was noted for his enormous physical strength, and is reputed to have lifted an anvil weighing seven hundredweight belonging to the factory. He also painted flowers, shells, birds, and butterflies with great skill, and these are sometimes named either below or on the reverse.

Thomas Pardoe, who was a painter at Derby, Worcester, Swansea, and later an independent decorator at Bristol, did flower painting on Swansea pottery, as well as on Nantgarw and Swansea porcelain. Evan Evans was also a skilful flower painter.

The Cambrian works made mantelpiece figures in white and creamware, as well as in black basaltes (e.g. recumbent figures of Antony and Cleopatra). A few Toby jugs were produced here.

Another factory, the Glamorgan Works, made cow milk-jugs and figures of milkmaids in quantity. This factory was bought by Dillwyn in 1839 and subsequently closed.

Apart from *delft*-ware, earlier discussed, several factories in Liverpool made creamware in the latter part of the eighteenth and the early nineteenth centuries. It is also possible that other wares, such as salt-glaze, commonly made in Staffordshire, were also made here. It is difficult to be certain of attributions when so much ware of all kinds was sent to Liverpool to be printed by Sadler and Green, but some family resemblance between undoubted Liverpool porcelain and some salt-glaze decoration has been noticed.

A former apprentice of Sadler's, Richard Abbey, assisted by a man named Graham, started a pottery about 1793, which was later taken over by Worthington, Humble, and Halland, who renamed it 'Herculaneum' in imitation of Wedgwood's 'Etruria'. This factory made creamware, basaltes, blue printed ware, terracotta, and green glazed ware, much of which was marked *Herculaneum*. It lasted until 1841.

There were a number of potteries in Yorkshire, of which Leeds is the most important. The factory, apparently, began working about 1760, and the owners at the time seem to have been two brothers named Green. About the same date there is record of two enamellers on pottery named Robinson and Rhodes who had established themselves in Briggate. Although Leeds is best known for its creamware, there is little doubt that, in 1760, the principal manufacture was salt-glazed pottery similar to that being made in Staffordshire. A larger factory was built in 1770, and, in 1774, the style of the firm became Humble, Green and Co. During this year we have a record in the Annals of Leeds, probably taken from a contemporary newspaper, which reads:

> On Sunday, 31st July 1774, the sails of the windmill belonging to the Leeds pottery fell down with a tremendous crash, which being looked upon as a judgement for the desecration of the Sabbath, the proprietors resolved that the mill should never afterwards be allowed to be worked on the Lord's Day.

This was probably used as a mill for grinding flint, and in the following year the factory arranged to use a water-driven mill for this purpose instead.

Between 1775 and 1785 William Hartley joined the firm, which became Humble, Hartley, Greens and Co. By 1797 the style was Hartley, Greens and Co., and Hartley seems to have been the moving spirit from the time he joined the firm until his death about 1820. From then onwards the firm began to decline, and after a number of changes, closed finally about 1878. The factory issued a number of pattern books from time to time. The first appeared in 1783, and later editions in 1785, 1786, 1794, 1814, and 1815.

The early salt-glazed wares cannot be identified, and the creamware is the variety about which most information exists, but Leeds also made such things as black basaltes (from about 1800 onwards) in imitation of Wedgwood, and agate and tortoiseshell wares. The creamware is especially noted for its pierced work imitated from contemporary silver. These perforations are often elaborate patterns of interlaced circles, ovals, and so forth, and may have been inspired by the aforementioned Rhodes who was employed by Wedgwood in 1769 as a piercer. Whilst pierced work of this kind was not confined to Leeds, the factory was undoubtedly its foremost exponent, and made a larger proportion of it than anywhere else.

Perhaps the most impressive productions were the large centrepieces, three or four tiers in height, often with a surmounting figure. In addition to condiment containers, there were several free-hanging baskets, as well as others grouped around the base.

The decoration of service ware was both printed and painted, and a well-known series of prints was made for the Methodist Conference in 1781 decorated appropriately with portraits of Wesley and inspiring and elevating mottoes. Most of the printing was executed in black, although red and a dark purplish colour are known. Blue printing was done from about 1790 onwards, the 'Willow' pattern being popular.

Much of the enamelled decoration was done in black and red in a free style, but it can be seen in considerable variety, and some Leeds pottery was decorated outside the factory.

Although the centrepieces and cruets are probably the best known, tureens, fruit baskets, pot-pourri jars, and such articles, appear in profusion in the pattern books. A type of twisted handle with leaf-shaped terminals was much used on coffee-pots and similar vessels, and variations on this theme are recorded in the books. The quality of the figures is excellent if uninspired. At first made to surmount centrepieces and cruets, free-standing figures on square bases, hollow inside, were made towards the end of the century. Large horses intended for window display in appropriate shops are sought by collectors. Leeds creamware is light in weight, and this quality is often made more noticeable by the piercing.

A member of the Green family was also interested in a factory at Swinton known as the Don Pottery. The products were often similar to those of Leeds, including the pierced work. It existed from 1790 to 1896.

Rockingham is better known for its porcelain, but a factory here produced earthenware and tiles from 1757 onwards. Teapots of a somewhat elongated form covered with a brown glaze were extremely popular because they were reputed to make better tea than those of the more usual shape. The same factory made the 'Cadogan' tea-pot, which was peach-shaped and filled through the bottom. This was copied from a Chinese type and introduced about 1780. About 1790, and for a time thereafter, the factory was united to the Leeds factory under the style of Greens, Bingley and Co. John and William Brameld took it over about 1806, and Earl Fitzwilliam became interested in 1826 when the manufacture of porcelain was started. When the pottery closed in 1842 the moulds were purchased by John Reed of the nearby Mexborough Pottery, which was established about 1800 and, for the most part, made only common wares.

Castleford, near Leeds, was established about 1790 by David Dunderdale. It made creamware and basaltes, but is best known for teapots and jugs in white stoneware ornamented with figures in relief with blue line borders. These teapots and jugs are collector's items.

A pottery at Ferrybridge, near Pontefract, was started in 1792 by Tomlinson and Co. Ralph Wedgwood, cousin of Josiah, was taken into partnership in 1796, and imitations of the wares of the Staffordshire factory were stamped 'Wedgwood & Co.'. The addition of '& Co.' is sufficient indication of origin. Until 1804 this factory was known as the 'Knottingley Pottery', and became the 'Ferrybridge Pottery' thereafter.

There were a number of other small potteries in Yorkshire which are of little interest, and are here disregarded.

Further north, the potteries of Sunderland and Newcastle need to be noticed. Probably the largest was that of Dixon, Austin and Co. which was established about 1800 as the Garrison Pottery. They later acquired the North Hylton factory which produced painted and printed creamware and figures. A factory at South Hylton, under the name of John Dawson and Co., made common wares.

Dixon, Austin and Co. were responsible for the crudely coloured transfers of a ship, accompanied by appropriate verses and decorated with pink lustre. The 'Sailor's Farewell' was also popular. The large harvest jugs, also decorated with pink lustre, came from the same source. The erection of the Iron Bridge over the River Wear started in 1793 was the subject of many designs on plates, jugs, mugs, and so forth, all of which are suitably titled. Rare indeed is the transfer of the ascent of an aerial balloon, and an inscription 'May the English Oak produce the Bark to tan the hide of Bonaparte' is an amusing reminder of the struggle for existence which was raging in Europe at the time.

The mug with a modelled frog, toad, or newt in the bottom is an example of the kind of humour much appreciated at the time, and I have seen chamber pots similarly embellished. The same form of humour produced the print of the sportsman firing at a bee-hive, and the puzzle jug, perennially popular, was also made.

Similar wares were made at Newcastle. The St Peter's Pottery, owned by Thomas Fell and Co., was established about 1817 and was still in existence in 1862. There were a number of others about which little is known.

Most of these factories imitated Wedgwood more or less indifferently. J. Smith and Co. of the Stockton Pottery were sued by Wedgwood in 1848 to prevent the Stockton firm from imitating their designs and using the mark 'Wedgewood'. The intrusive 'e' is sufficient indication of the fraud. The same firm made a poor quality creamware.

Among the examples of regional peasant pottery of interest to the smaller collector may be mentioned that of Sussex. There were three main groups of potteries – at Rye, Brede, and Hastings; at Dicker and Hellingly; and, farther west, at Chailey, Keymer, and Clayton.

The body is usually a deep red, the Wealden clays being rich in iron, and the glaze is lustrous in quality, varying between dark brown and mustard yellow. Decoration was principally carried out in trailed slip and inlay, the inlaid decoration being an elaborate pattern of small stars made by a tool consisting of the cog-wheel of a clock fixed to a wooden handle, the indentations thus made being filled with clay of a contrasting colour. Most of the wares are utilitarian, although such things as the Brede hedgehog, which has no discernible purpose other than that of ornament, and the Sussex pig (in which the head is detachable and used for a drinking cup whilst the body forms a flask), are known but not common. The pig has been much copied and reproduced.

Inscribed pieces are common. One bearing the words:

Fanny Foster her Bottle. Ditchling. 1800

has on the reverse:

This little Bottle holds a drop
That will our drooping Spirits prop
It is Gineva choice and good
Twill cheer the heart and warm the blood.

This is to be seen in the Hastings Museum, which has the principal collection of pottery of this kind.

During the last seventy-five years the studio-potter has assumed increasing importance in this country. This movement is a reaction against the concentration of pottery-making into factories, and the studio-potter usually throws his own wares, the glazing and decorating being done either by himself or under his immediate supervision. Since 1945 the number of potters working in this way has greatly increased, and the movement is one which needs and deserves the support of a far wider public.

Whilst it is not possible to discuss the large number of these artists and their work at length, I append a few notes on some of the better known.

A studio-potter of some importance during the nineteenth century was William de Morgan, who had studied with William Morris. He copied and adapted Persian and Spanish designs in lustre pigment. Dishes and tiles are the most characteristic of his surviving work, although a few vases and such things are also to be found occasionally.

Martin-ware was made by the brothers Martin. It is a stoneware, much of it grotesque in form. Bernard Moore of Stoke reproduced the *sang-de-bœuf* and flambé glazes of the Chinese on a stoneware body, and specimens are not infrequent.

In our own day Bernard Leach of the St Ives Pottery has made much stoneware of distinction, some of it influenced by early Chinese and Japanese wares. The pottery of William Staite Murray has achieved an enviable reputation. He is noted for decorative vases. Michael Cardew – at one time with Bernard Leach – has also produced studio pottery of extremely good quality, and the list could be greatly extended.

The studio-potters are keeping alive many traditional methods of manufacture, such as the tin-glaze, the salt-glaze, slipwares, agate ware, *sgraffito* work, and so forth which are no longer used commercially because skilled workmen cannot be found in sufficient numbers. Unlike most of the factories, their work has been experimental, and they have applied the twentieth-century idiom to the decoration of most of their wares. Some of the shapes are traditional and derivative. Their inspiration, however, has been drawn from the early wares, the porcellanous wares of Sung being particularly used in this way.

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Epilogue

PEOPLE study and collect pottery for so many different reasons that it would be impossible to suggest a foundation on which a scale of values to include all the objects discussed in this volume could be established. A brief glance at some of the general principles of criticism, however, may be helpful to the reader.

The term *art* is difficult to define. Its original meaning has been overlaid with too many misconceptions. I take it to refer to objects which have been fashioned with the hands, or with hand tools. It is often suggested that the so-called fine arts have an intellectual content denied to the more useful arts, and a complicated edifice of criticism has been erected around them on this assumption, but everything of the kind has some intellectual content, and a mediocre painting has far less than a good pot.

It is often said that beauty should be the criterion of judgement in selection. This is a subject on which more nonsense has been talked and written than any other. The well-known, and much quoted, lines of Keats:

> Beauty is truth, truth beauty – that is all
> Ye know on earth, and all ye need to know,

bemuse the hearer by the music of the words, and prevent him from realizing that Keats is simply explaining one undefinable concept in terms of another, and doing his best to prevent the reader from discovering the deception. The dictionary comes a little nearer to common-sense by defining beauty as the qualities which give delight to the senses, but even here one is on the borders of that Never-never land where exponents of aesthetics love to wander.

I am in favour of bringing the subject nearer to solid ground. In any discussion of this nature we are dealing not with beauty, but with the simple question of taste. Taste has been aptly defined as a sense of what is appropriate, but what is appropriate for one person is not so for another. It is an entirely relative concept.

The term 'beauty' cannot be regarded as anything more than a symbol for an emotion which is variable, and incapable of strict definition. Like many of the terms used by the art critic it can have only an approximate meaning, and for this reason it would be much more useful to analyse a few of the factors which contribute towards the making of a work of art, and the assessment of its value by different individuals.

Critical appreciation must spring from an extensive acquaintance with many things of widely separated periods. Every day thousands of objects of all kinds are seen, felt, and examined, and the mind's store of experiences is constantly receiving fresh additions. All of them are compared and filed in the memory for future reference, and they must inevitably alter the individual reaction to succeeding experiences.

Usually these impressions can be recalled at will to a variable extent, or they may be evoked by an object or an idea which is linked with them, either obviously and in a general sense, as a cow is linked with milk, or in a special sense, as a cow might suggest horns to someone who had been chased. For the artist these impressions form the basis for new ideas which are inevitably selected or abstracted from them. A painted landscape may be constructed from parts of an actual landscape or from several pictures of landscapes. It may be an exact copy so far as the medium will permit (naturalism). Even the most improbable grotesques are only selections from (and exaggerations of) natural objects. A satyr is a bearded man with the horns and hind legs of a goat; a Roman comic mask is no more than distortions of normal human features.

The way in which images are recalled varies from one person to another. For instance, reduced to its simplest terms, one individual may think in terms of visual images, another may do so in the form of soundless speech, although a mixture of the two is the more probable. In the latter case, the muscles used in normal speech make slight movements during the processes of thought, and this can reasonably be connected with the sense of touch. A few people find hearing uppermost, and some can imagine smells with vividness – a rare faculty.

It is easy to see that variations of this kind will lead to wide differences in the approach to works of art, and that the *kind* of thinking, as distinct from its quality, has a direct bearing upon the medium an artist chooses for expression, and on how he handles it. The man whose visual imagery is strong is likely to become a painter, and if it is very strong, probably a naturalistic painter. Abstract painters are usually those in whom the visual sense is comparatively weak, which is a simple explanation of the perpetual conflict between the supporters of Sir Alfred Munnings and Pablo Picasso. Of course, this is simplifying the problem almost out of existence, and many other factors have to be given due weight.

The art critic sometimes talks about a 'sculptor's drawing' as distinct from that of a painter. He means a drawing in which there is a strong sense of three-dimensional form. If an enthusiastic lover of sculpture, or of pottery which is closely allied to it, be watched while trying to convey his feelings about an object, the point will become more obvious. Often he takes a chunk of atmosphere with his hands and endeavours to mould it to the required shape. Usually he will prefer one thing to another on grounds of form. Possibly he will prefer shapes which can be held in the hand. The Chinese understood this very well when they inscribed a bowl – *For the Imperial Fondling of Ch'ien Lung*. The man who thinks in visual terms, on the other hand, will often be more strongly attracted to painted decoration, and an object without embellishment will, to him, be uninteresting.

All art is communication between one mind and another. Speech or writing are the most direct methods for many things, although the growth of the science of semantics (which is concerned with the meaning of words) bears witness that neither of these things is as simple nor as effective as would appear from superficial observation.

It may be objected that a pot is an article of utility, and not a method of communication. But the slightest concern for refinement of shape, or the crudest attempt at decoration, brings it into the category of communication, since its maker wanted to convey his own feelings about it. This includes all pottery except a stoneware drainpipe or a ginger-beer bottle.

Form is important. A shapeless lump of material has no contrived form. *In the beginning . . . the world was without form, and void.* Creation confers significant form upon a shapeless lump, to borrow an expression from Roger Fry. To say that an object has form in this sense is to say also that it has been worked upon and given meaning. To say that the form is *sensitive* or *clumsy* is to apply estimations of quality which are purely subjective. Qualities are a matter of taste – the sense of what is appropriate.

Rhythm is difficult to define with exactness, and the perception of subtle rhythms is not easy. It may comprise the regular recurrence of certain accents, or the feeling may be evoked in some other way. Hogarth laid down that the most beautiful line had the shape of the letter S, and this is simply the appreciation of rhythm. The quality is also allied to composition in the art of painting. When the eye views an object, it does not usually comprehend it as a whole, at least at first sight. It follows its lines. These lines lead the eye round the object with pleasurable or unpleasant sensations. In a good painting the eye is led by the composition in a series of rhythmic movements from a starting point, which is predetermined by the artist, to the finish, and the different rhythmic schemes affect the emotions evoked by them. If the general trend is downwards, then the effect is depressing. A sorrowful figure is drawn with lines which droop towards the ground. If a figure is full of sharp angles and curves, especially if they seem to surge upward, then it will appear to have vitality and movement. Figures, especially in sculpture, when they are posed in a position obviously requiring considerable muscular effort to retain, will induce a feeling of strain and tension.

Sculpture and pottery is three-dimensional. The eye can appreciate three-dimensional form because our vision is binocular. Each eye registers a slightly different image of an object which fuse in the brain into a single sensation. The simple experiment of closing each eye in turn will show that the left eye sees a little more of the left side of an object than the right, and conversely, yet both eyes see but one object. Monocular vision is two-dimensional, although it is a little difficult to appreciate this at first, since experience insists that the object occupies three-dimensional space; nevertheless the closing of an eye reduces the world to a flat pattern.

It is evident from this that if binocular vision can supply only part of the story – if it can only give an impression of the solidity of an object – then it is essential to full appreciation to reinforce vision with touch; to take the object into the hands.

Weight is an aspect to be considered; not weight in terms of avoirdupois, but as a feeling evoked in the mind of an observer. A massively constructed object produces a particular response; one which is delicately made and fragile something completely different. To pick up a gold or a lead object of any size is always surprising because the weight is so much more than observation suggests. At the other end of the scale, it is equally surprising to pick up a piece of balsa wood.

The sense of hearing plays a very small part, but the Chinese test for porcelain is whether or not it gives a resonant note when struck. The region of the ear is involved in the sense of balance, since it is here that the organ of balance is situated. This sense is at its most obvious in rejecting things leaning at an awkward angle. This was amusingly underlined in a *New Yorker* drawing which showed a crowd yielding to a strong compulsion not to stand under the leaning tower of Pisa. Reason tells us that what has stood for so many years is not likely to fall at the precise moment at which we choose to stand under it, but our sense of balance is offended, and we stand on what we consider to be the safest side. In the same way some of the asymmetrical decorations and forms of Japanese art offend Western taste because, to our eye, they are out of balance, and when we have bought a single figure or a vase we look for the other to make a pair because, without their complement, they are unbalanced.

It is, of course, quite possible to cover a dish with a pattern which will leave no free surface at all. As a rule, the effect is very unpleasant. But if this is rejected, we are left with the problem – How much shall be painted, and how much left? There are as many solutions as there are painters, but the best preserve a balance between the sensuous quality of the glaze and the interest aroused by the decoration.

These, then are a few of the considerations involved in the problem of evaluating a work of art. New systems of values are erected by each succeeding generation, and there is no finality about any of them. I hope that these few words are enough to give the general reader some guidance in a problem which has teased the human mind since the first brush was laid on a cave wall, or the first man (or, more probably, woman) smeared a layer of clay round the inside of a wicker basket. It would be presumptuous of me to attempt to guide the serious collector. He knows, or should know, where he is going, and why.

General Bibliography

THE following list of general works covers the subject comprehensively, if not in detail. With the exception of Chaffer's *Marks and Monograms,* they are all well illustrated.

Chaffers, W. *Marks and Monograms on Pottery and Porcelain.* Various English and American editions. (This is the standard handbook of marks on pottery and porcelain throughout the world.)

Hannover, Emil. *Pottery and Porcelain.* Three volumes. London, 1925. (English edition translated by Bernard Rackham. Now out of print and very scarce.)

Honey, W. B. *Dictionary of European Ceramic Art from the end of the Middle Ages to about* 1815. Two volumes. London, 1953. (One volume contains an introductory essay and illustrations of almost every known type of European pottery. The other is a dictionary containing, in addition, extensive bibliographies and lists of marks.)

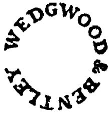
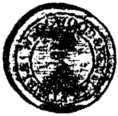
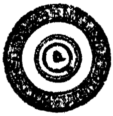
Lane, Arthur. *Guide to the Collection of Tiles in the Victoria and Albert Museum.* London, 1939.

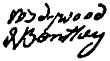
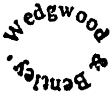
Rackham, B. *Catalogue of the Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum, Cambridge.* Cambridge, 1934. (Two sumptuously produced volumes with many plates. Out of print and scarce.)

Note on Marks

Marks on pottery are many and diverse. They range from signatures on Greek vases, and potters' names impressed on Roman pottery, to the marks found on nineteenth-century English pottery which usually record the name of the maker. Unfortunately, many are untrustworthy, and others are individual marks which vary from one piece to another. It would, therefore, be impossible in a book of this kind to give a list extensive enough to be of the slightest value to the reader without raising its cost to prohibitive levels. The marks appearing on Wedgwood wares are more or less standard, and they are here appended. For the others, the reader must be referred to one or other of the books mentioned above.

Marks in Wedgwood

Probably the first mark. Supposed to have been used by Josiah Wedgwood at Burslem, 1759–69.	wedgwood
This is a very rare mark used at the Bell Works, 1764–9.	WEDGWOOD
Used in varying sizes from 1759–69.	WEDGWOOD Wedgwood
The circular stamp, without the inner and outer rings, and without the word Etruria is doubtless the earliest form of the Wedgwood and Bentley stamp, 1769.	
This mark, with the word Etruria, was fixed in the corner, inside the plinth of old basalt vases. It is sometimes found on the pedestal of a bust or large figure, 1769–80.	
This circular stamp, with an inner and outer line, was always placed around the screw of the basalt, granite and Etruscan vases, but is never found on jasper vases, 1769–80.	

Unique script mark, Wedgwood & Bentley, 1769–80.	
Mark used on Wedgwood & Bentley intaglios, with the catalogue number varying in size, 1769–80.	Wedgwood & Bentley 356
Very small intaglios were sometimes marked W&B with the catalogue number, or simply with the number only, 1769–80.	W. & B.
1769–80.	Wedgwood & Bentley: Etruria
Rare mark found only on chocolate and white seal intaglios, usually portraits made of two layers of clay with the edges polished for mounting, 1769–80.	
These marks, varying in size are found upon busts, granite and basalt vases, figures, plaques, medallions and cameos, from the largest tablet to the smallest cameo, 1769–80.	WEDGWOOD & BENTLEY Wedgwood & Bentley
Varying in size these marks are attributed to the period after Bentley's death (1780) and probably used for a time after Josiah's death (1795).	Wedgwood Wedgwood WEDGWOOD WEDGWOOD
Very rare mark used for a short period in 1790.	WEDGWOOD & SONS
Mark of Josiah Wedgwood II. Supposed to be some new partnership or change in the firm. It is found only on some basalt tripod incense burners. It may be the date when the design was first registered, 1805. Sometimes, instead of 'Feb. 2', the date appears as '2nd Feby'.	JOSIAH WEDGWOOD Feb. 2nd 1805
The mark upon the bone china or porcelain, made 1812–16, always printed either in red, blue or in gold.	WEDGWOOD

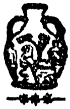
From 1769 to the present day this mark has been impressed in the clay on Queen's Ware, or printed in colour. In recent times the words Etruria and Barlaston and the name of the pattern have in many cases been printed in addition to the trade mark. From 1780, ornamental jasper, black basalt, cane, terracotta and Queen's Ware are always marked with this stamp. The name 'England' was added in 1891.

WEDGWOOD
WEDGWOOD

These marks are rarely found on pieces of a very high character. Adopted about 1840 but used for only a short period.

WEDGWOOD
ETRURIA
WEDGWOOD
ETRURIA
Wedgwood
Etruria

This mark now in use on china was adopted in 1878 when the manufacture of bone china was revived. It is printed in various colours.



WEDGWOOD

'England' was added to the mark 'Wedgwood' in 1891 to comply with the American Customs Regulation known as the McKinley Tariff Act.

ENGLAND

Mark used today on bone china, developed from mark of 1878.

WEDGWOOD
BONE CHINA
MADE IN
ENGLAND

This mark, printed in colour, is being used today on Queen's Ware, starting in 1940.

OF ETRURIA
WEDGWOOD
MADE IN
ENGLAND
BARLASTON

Date Marks on Earthenware

In 1860 Wedgwood introduced a system of date marking in addition to the trade mark. These date marks consisted of three capital letters: the first indicating the month, the second being the potter's mark and the third the year in which the piece was made.

The monthly marks from 1860 to 1864 are as follows:

January	J	April	A	July	V	October	O
February	F	May	Y	August	W	November	N
March	M	June	T	September	S	December	D

From 1864 to 1907 these monthly marks were changed to the following

January	J	April	A	July	L	October	O
February	F	May	M	August	W	November	N
March	R	June	T	September	S	December	D

The yearly marks from 1860 to 1930 ran in three cycles beginning with the letter O for 1860 and continuing through the alphabet in sequence to Z for 1871.

A second cycle began with A for 1872 and went to Z for 1897.

A third cycle started with A for 1898 to Z for 1923.

During this third cycle (in 1907) a figure indicating the cycle was substituted for the letter denoting the month since up to this point it was difficult to determine whether a piece was made in the first, second or third cycle without consulting pattern or shape books or by other circumstantial evidence, as the following example points out:

Month	Potter	Year		
V	X	O	July 1860	(the beginning of date marking first cycle)
L	X	S	July 1864	(at the change of the code letter for months)
L	X	S	July 1890	(note the second cycle appears the same as the first)

Cycle				
3	X	J	1907	(a number denoting the cycle substituted for monthly mark)
3	X	S	1916	(1916 being the year S in the third cycle)

This confusing system of dating was discontinued in 1930. From that date a number designates the month in chronological sequence. A letter gives the potter's mark and the last two numbers give the actual year. For example:

Month	Potter	Year	
7	X	30	July 1930
7	X	32	July 1932
7	X	47	July 1947

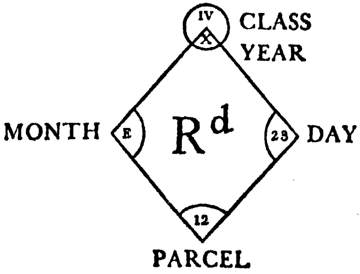
X has been used to indicate the potter through out this explanation. There have been many potters with their letters changing from time to time and assigned to others at the end of their term of service.

Registry Marks

From 1842 to 1883 when the British Patent Office employed a Registry mark on English manufactured goods, Wedgwood, along with other manufacturers, used the mark in addition to the trade mark. This indicated that the design was registered in the British Patent Office. When this mark appears it is possible to tell the exact year, month and date of any object by using the following table.

INDEX TO THE LETTERS FOR EACH MONTH AND YEAR FROM 1842 TO 1867

	YEAR		
1842	X	1855	E
1843	H	1856	L
1844	C	1857	K
1845	A	1858	B
1846	I	1859	M
1847	F	1860	Z
1848	U	1861	R
1849	S	1862	O
1850	V	1863	G
1851	P	1864	N
1852	D	1865	W
1853	Y	1866	Q
1854	J	1867	T



MAY 23, 1842

NOTE ON MARKS

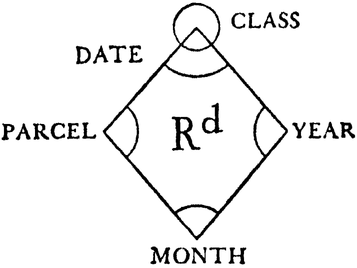
MONTH

January	C	May	E	September	D
February	G	June	M	October	B
March, 1845	W	July	I	November	K
April	H	August	R	December	A

Letter R used from 1 to 19 September 1857
December 1860, letter K used.

INDEX TO THE LETTERS FOR EACH MONTH AND YEAR FROM 1868 (WHEN REGISTRY MARK CHANGED) to 1883

YEAR			
1868	X	1876	V
1869	H	1877	P
1870	C	1878	D
1871	A	1879	Y
1872	I	1880	J
1873	F	1881	E
1874	U	1882	L
1875	S	1883	K



MONTH

January	C	May	E	September	D
February	G	June	M	October	B
March	W	July	I	November	K
April	H	August	R	December	A

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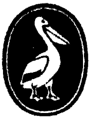

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WINES AND SPIRITS

L. W. Morrison

A383

The world produces over four thousand millions of gallons of wine each year, equivalent to nearly two gallons for each human being. Although it is all made in much the same way as was the wine that Noah and the Pharaohs drank, a great many refinements of the old methods have been introduced during the last century or two. Much also has been discovered in the last few decades of how the fermentation process is carried on by the wine-yeasts. The process of making spirits was discovered, perhaps by the Arabs, some twelve centuries ago, possibly in an effort to temper the rigours of the Dark Ages.

Wines and Spirits attempts to give a factual account (with thirty-two plates and eighteen maps) of the making of these alcoholic drinks, and when the author deviates from purely factual description it is only in order to offer some guidance on the selection of good wines.

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Eric Newton

A82

The object of this book is to provide a short account of the development of the fine arts, and in particular of painting, in Europe, from the earliest times to the present day. The author's aims have been three – brevity, continuity, and a sense of proportion. He has kept as close to the limits of justifiable compression as possible. Each artist or group of artists is treated not as an isolated phenomenon but as a link in the growing chain of tradition. The emphasis is rather on the evolution of the chain than on the individual link.

The opening chapters contain a brief exposition of the author's attitude to works of art in general and an explanation of the characteristics of European art as a whole. The book has been recently revised and contains thirty-two pages of plates.

LANDSCAPE INTO ART

Sir Kenneth Clark

A369

Sir Kenneth Clark has shown the belief that art is part of our general consciousness and gives a special value to all our experiences. In this book, which is based on his first course of lectures as Slade Professor at Oxford, he is concerned with man's relation to nature as reflected in the history of landscape painting. In the first part he considers the acceptance of descriptive symbols, the curiosity about facts, the creation of fantasy to relieve fears, and a belief in a Golden Age of order. The great landscape painters of the nineteenth century, Constable and Corot, Turner and Van Gogh, Cézanne and Seurat, are treated in detail. Finally he considers the future of landscape painting at a time when the more vital artists have turned away from nature.

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A411

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A 386

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